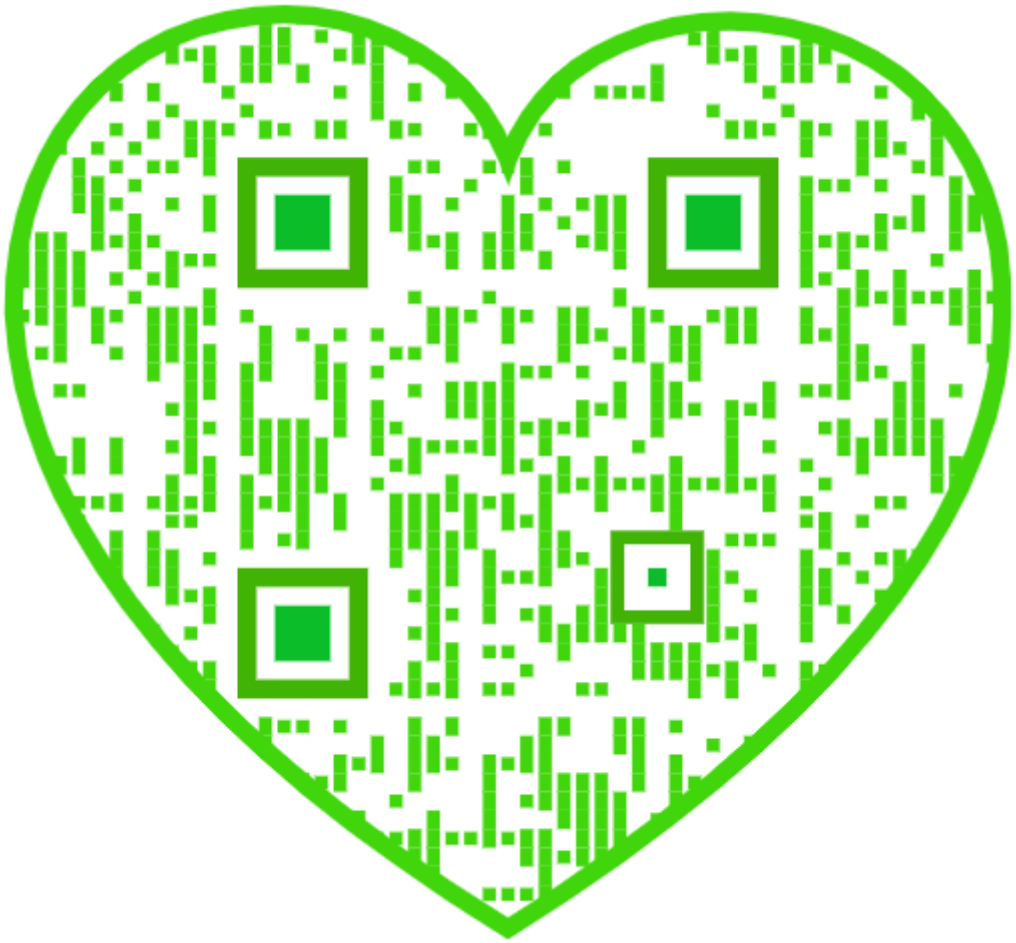

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THE ELSON READERS

BOOK ONE

(REVISION OF ELSON PRIMARY SCHOOL READER, BOOK ONE)

BY

WILLIAM H. ELSON

AUTHOR ELSON GOOD ENGLISH SERIES

AND

LURA E. RUNKEL

PRINCIPAL HOWE SCHOOL, SUPERIOR, WISCONSIN

SCOTT, FORESMAN AND COMPANY

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PREFACE

In preparing Book One of the *Elson Readers*, the authors have taken great care to make the transition from the Primer natural and easy. The selections, notably those in the early pages, are alike simple and kindred in theme with those of the Primer; similarly, the first three stories are based on the "oral background" plan followed throughout the Primer. Moreover, in the earlier part of this book each page tells a distinct unit of the story-plot. As the child gains in ability to get thought from the printed story, the help afforded by page unity and by the oral background of familiarity with the unfolding plot is gradually withdrawn.

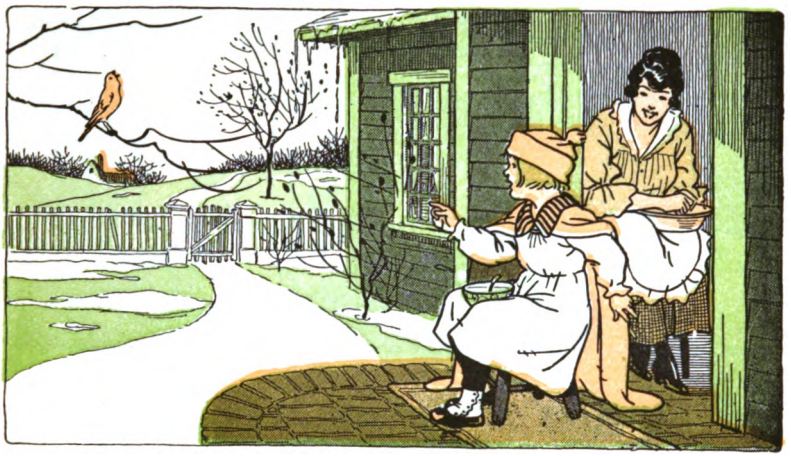
The stories and poems throughout the book represent the best to be found in child-literature, and include a wide variety, thus appealing to many phases of child-interest and supplying material suited to the varied needs of the school. There are stories not only from the past — fables and folk tales — but also present-day stories, rich in ideals of home and country and of helpfulness to others — ideals to which the World War has given new meaning that the school-reader should perpetuate.

This book is distinctive for the large amount of reading matter that it contains, as well as for the care with which the 425 words of the text are distributed. Simplicity of vocabulary and sentence structure characterizes the book throughout.

Some of the stories of Book One are presented in dramatized form, while many others lend themselves admirably to this treatment, thus offering project material of an excellent type. The many action stories particularly adapt this book to the purposes of silent reading, a project of another important kind.

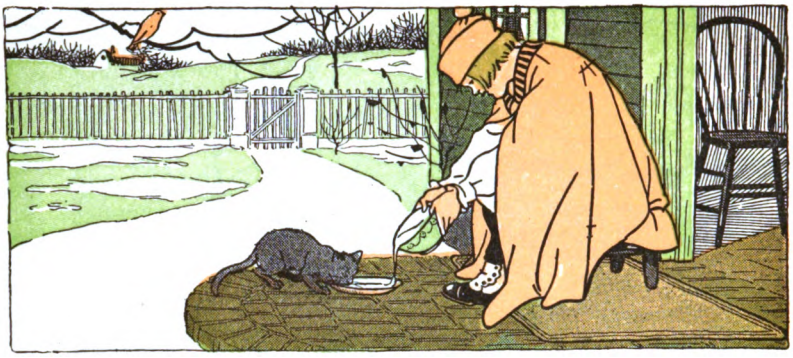
All the pretty things put by,
Wait upon the children's eye,
Sheep and shepherds, trees and crooks,
In the picture story-books.

—*Robert Louis Stevenson.*



LITTLE GUSTAVA

Once there was a little girl.
Her name was Gustava.
One day she heard a little bird.
It sang and sang and sang.
"Oh, spring has come!" said Gustava.
"Mother, do you hear the bird?
I am so happy! I love the spring."
Her mother gave her some bread and milk.
She sat in the warm sun to eat it.



Little Gray Kitten saw her there.

She ran to Gustava.

"Mew, mew," said the kitten.

"What have you to eat?"

"I have bread and milk," said Gustava.

"Will you have some?

I will give you some of my good milk."

"Mew, mew," said Gray Kitten.

"It is good. Give me some more."

"Oh, I am so happy," said Gustava.

"Spring is here, Gray Kitten."

"I like spring, too," said Gray Kitten.

Soon little Brown Hen came by.

"Good day, Brown Hen," said Gustava.

"I am glad to see you.

Here is some bread for you.

Eat all you want.

Spring is here, Brown Hen.

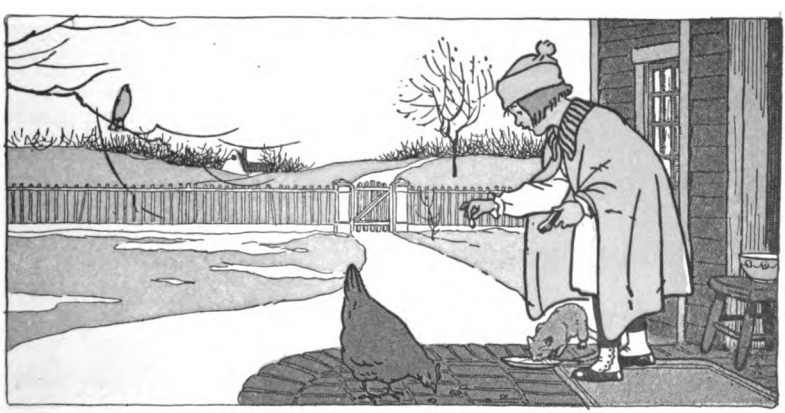
Are you not glad?

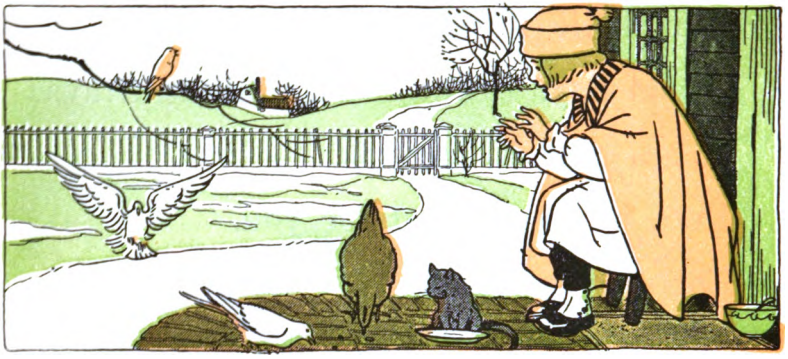
I am so glad that winter is over.

Do take some more bread."

"Cluck, cluck," said little Brown Hen.

"Spring makes me happy, too."





"Coo, coo; coo, coo," said the doves.

"Oh, I hear my white doves," said Gustava.

They flew down to her.

"I am so glad to see you," she said.

"How pretty your white wings are!

Winter is over, White Doves.

Now you can find food.

But I will give you some bread today."

She threw them some bread.

"Oh, spring has come," said Gustava.

"We are all so happy."

"We like spring, too," said the doves.

Soon her little dog came by.

"Bow-wow, bow-wow," he said.

"Don't you want me, too?"

"Oh, yes, Little Dog," said Gustava.

"You must have some food, too.

Spring is here, Little Dog.

We are so glad that winter is over.

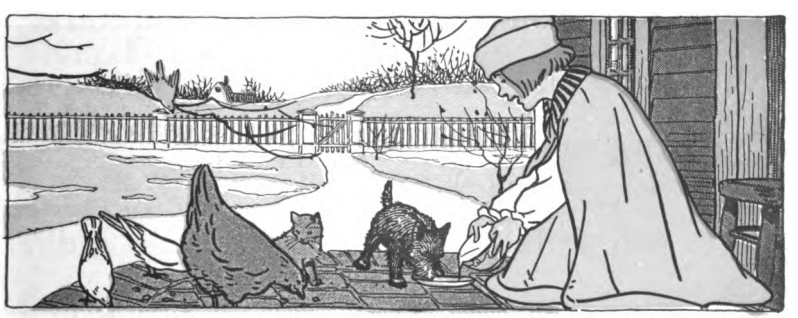
Take some of this milk.

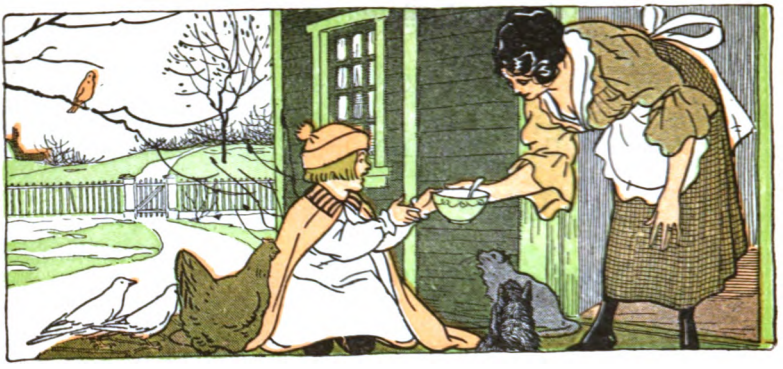
I have not had any yet.

But take all you want.

I will put it on the floor for you.

I like to see you eat."





Then Gustava sat down on the floor.

Little Dog, Gray Kitten, Brown Hen, and the White Doves sat around her.

Just then her mother came out.

"Oh, Gustava!" she said. "You have no dinner.

I will get you some more bread and milk."

"I gave it all away," said Gustava. "Spring made me so happy."

—Adapted from Poem by Celia Thaxter.

WHO TOOK THE BIRD'S NEST?

"Tweet-tweet, tweet-tweet!" said Yellow Bird.

"I made a pretty little nest.

I made it in the little tree.

I put four eggs in it.

Then I flew to the brook.

How happy I was!

But now I can not find my nest.

What shall I do? What shall I do?

I will see if White Cow took it."

"Tweet-tweet, tweet-tweet!" said Yellow Bird.
"White Cow, did you take away my nest?"
"Oh, no!" said White Cow. "Not I!
I did not take away your nest.
I would not do such a thing.
I gave you some hay for your nest.
I saw you put your nest in the little tree.
You sang and sang and sang.
It was a beautiful little nest.
I am sorry you can not find it.
But I did not take it," said White Cow.
"Oh, no! I would not do such a thing."

"Tweet-tweet, tweet-tweet!" said Yellow Bird.
"Who took my little nest?
Oh! Here comes Brown Dog.
Brown Dog, did you take away my nest?
I put it in the little tree.
There were four eggs in it."
"Oh, no!" said Brown Dog. "Not **I!**
I would not do such a thing.
I gave you some hairs for your nest.
I am sorry you can not find it.
But I did not take it. Oh, no!
I would never do such a thing!"

"Tweet-tweet, tweet-tweet!" said Yellow Bird.
"Who took my little nest?
Oh! Here comes Black Sheep.
Black Sheep, did you take away my nest?
I put it in the little tree.
Then I flew to the brook."
"Oh, no!" said Black Sheep. "Not I.
I would never do such a thing.
I gave you wool to make your nest soft.
It was the prettiest nest I ever saw.
Oh, no! I did not take it away.
I would never do such a thing."

"Moo, moo!" said White Cow.

"Bow-wow!" said Brown Dog.

"Baa, baa," said Black Sheep.

"Who took Yellow Bird's nest?

We think a little boy took it.

We wish we could find him."

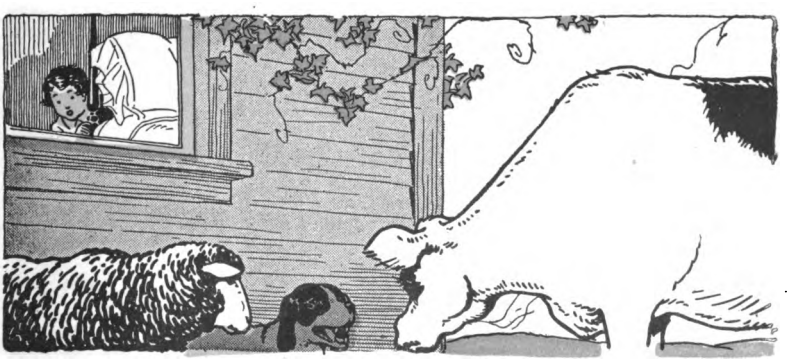
A little boy heard them.

He hung his head.

Then he ran into the house and hid behind the bed.

He would not eat his dinner.

Can you guess why?



The little boy felt very sorry.

Soon he came out of the house again.

He took the nest back to the little tree.

"Dear Yellow Bird," he said, "I am sorry.

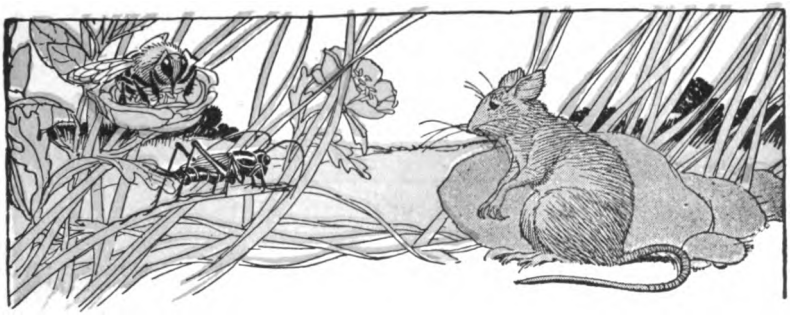
I took your nest from the little tree.

But I will never do such a thing again."

"Tweet-tweet, tweet-tweet, tweet-tweet!" sang Yellow Bird.

"I am as happy as can be."

—Adapted from Poem by Lydia Maria Child.



THE MOUSE, THE CRICKET, AND THE BEE

Once there was a little mouse.
One spring day she sat in the sun.
A cricket and a bee came along.
"Winter is over," said the little mouse.
"Let us make a house.
We are so little.
We can all live in one little house.
We can be so happy there."
"That is a good plan," said the cricket.
"I like that plan, too," said the bee.

"Where shall we make a house?" said the bee.

"Let us find a very dark place," said the cricket.

"I like the dark.

It is dark under the barn.

The sun can not find us there.

I like to chirp in the dark.

I do not like the light."

"Oh, dear! Oh, dear!" said the mouse.

"I do not like to live in the dark.

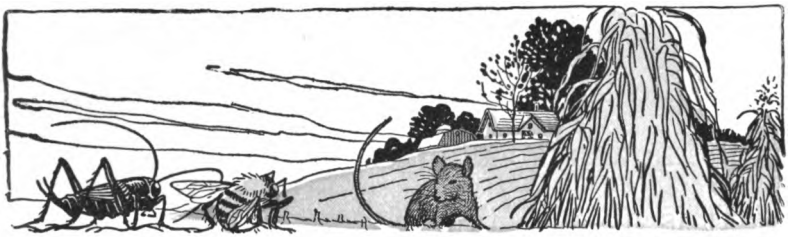
I am not happy in the dark.

The warm sun is the place for me.

Let us try to find a light place."

"Yes, yes!" said the bee. "Yes, yes!
I like the sunshine, too.
I know a good place for a house.
It is up in a tall tree.
It is very light there.
The tree is in a pretty meadow.
The meadow has flowers in it.
The sun will keep us warm.
The wind will sing to us.
I like to buzz in the sunshine.
I am very happy in the sunshine."

"Oh, dear! Oh, dear!" said the cricket.
"I never chirp in the sunshine, and I can not fly.
I can not live in a tall tree.
Oh, dear, no! That place would not do for me.
What shall I do? What shall I do?"



"Let us try my place," said the mouse.
"I know a good place for a house.
It is on the ground.
It is in the sunshine, too.
I like to live in a corn field.
We can eat the corn.
We can run and play in the sunshine.
That will be such fun.
I can make a warm home for us.
There we can be very happy."
"Oh, dear! Oh, dear!" said the bee.
"I can not eat corn.
That place would not do for me.
We can not live together."

So the bee flew to the tall tree.
"Buzz, buzz," he sang in the sunshine.
"See how high I am.
My home is best."
The cricket ran under the barn.
"Chirp, chirp," he sang in the dark.
"I have a good hiding place.
My home is best."
The mouse ran into the field.
She made a soft, warm nest.
"Squeak, squeak," she said in the corn.
"My home is best."
She went to sleep in the sunshine.

—Adapted from Poem by Sidney Dayre.

BOBBIE'S YELLOW CHICKEN

Bobbie's grandmother lived on a farm.

One summer he went to see her.

He saw many cows and sheep there.

He saw many horses and pigs, too.

Bobbie lived on the farm all summer.

He was as happy as he could be.

One day he said, "Grandmother, I wish I could live here always.

I have great fun here."

One day Grandmother went to the barn.

Bobbie went with her.

She said, "See this little yellow chicken, Bobbie."

"May I have her?" said Bobbie.

"She is the prettiest chicken I ever saw."

"Yes, Bobbie," said Grandmother.

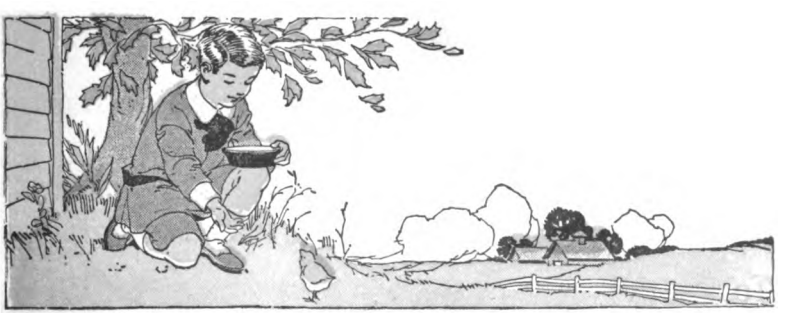
"You may have her.

You must give her food every day.

Some day she will lay an egg for you."

Bobbie gave her food all summer.

She grew and grew and grew.



One day Grandmother said, "Bobbie, your mother wants you to come home.

You may come again next summer."

Bobbie felt sorry to leave the farm.

He went to the barn.

"Good-bye, little yellow chicken," he said.

"I must go home to mother.

Please do not forget me.

I will see you again next summer."

"I will not forget you, Bobbie," said the little yellow chicken.

"When you come back I will lay an egg for you."

Bobbie went home to his mother.

His mother was waiting for him.

How glad she was to see him!

Bobbie was glad to see her, too.

"Oh, Mother!" he cried, "Grandmother gave me a little yellow chicken.

I gave it food and water every day.

It is my own little chicken.

Next summer it will lay big white eggs for me.

Do you think it will know me when I go back?"

The next summer Bobbie went back to Grandmother's.

He ran at once to the barn.

He looked and looked and looked, but he could not see his little chicken.

Just then he saw a big brown hen jump off her nest.

Grandmother laughed. "There is your little yellow chicken," she said.

"You did not know her when you saw her."

"Oh, see the egg in her nest!" said Bobbie.

"I did not know my little yellow chicken.

But she did not forget to lay an egg for me."

How proud the big brown hen was!

—Carolyn S. Bailey—Adapted.

From *Kindergarten and First Grade,* Milton Bradley Co.

THE GO-TO-SLEEP STORY

"I must go to bed," said little dog Penny.

"But first I must say good night to Baby Ray.

He is kind to me.

He gives me some of his bread and milk.

I will see if he is asleep."

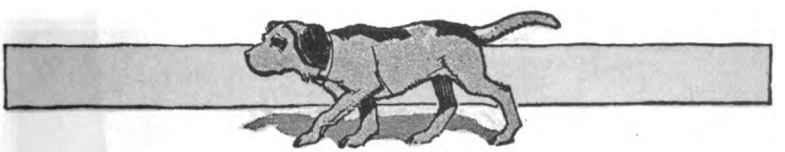
So little dog Penny found Baby Ray.

His mother was telling him a Go-to-Sleep story.

Little dog Penny heard it.

This is what he heard,

The doggie that was given him to keep,
keep, keep,
Went to see if Baby Ray was asleep,
sleep, sleep.



"We must go to bed, too," said the two kittens.

"But first we must say good night to Baby Ray.

He gives us milk for our dinner.

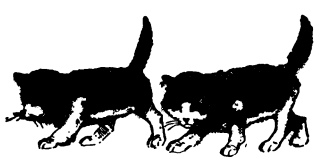
Let us see if he is asleep."

So the little kittens found Baby Ray.

They heard the Go-to-Sleep story.

This is what they heard,

One doggie that was given him to keep,
keep, keep,
Two cunning little kitty-cats, creep, creep,
creep,
Went to see if Baby Ray was asleep, sleep,
sleep.



"We must go to bed, too," said the three bunnies.

"But first we must say good night to Baby Ray.

He gives us green leaves for our dinner.

Let us see if he is asleep."

So the bunnies found Baby Ray.

They heard the Go-to-Sleep story.

This is what they heard,

One doggie that was given him to keep, keep, keep,

Two cunning little kitty-cats, creep, creep, creep,

Three pretty little bunnies with a leap, leap, leap,

Went to see if Baby Ray was asleep, sleep, sleep.

"We must go to bed," said the four white geese.

"But first we must say good night to Baby Ray. He gives us corn. Let us see if he is asleep."

So the four geese found Baby Ray. They heard the Go-to-Sleep story. This is what they heard,

One doggie that was given him to keep, keep, keep,
Two cunning little kitty-cats, creep, creep, creep,
Three pretty little bunnies with a leap, leap, leap,
Four geese from a duck-pond, deep, deep, deep,
Went to see if Baby Ray was asleep, sleep, sleep.

"We must go to bed," said the five little chicks.

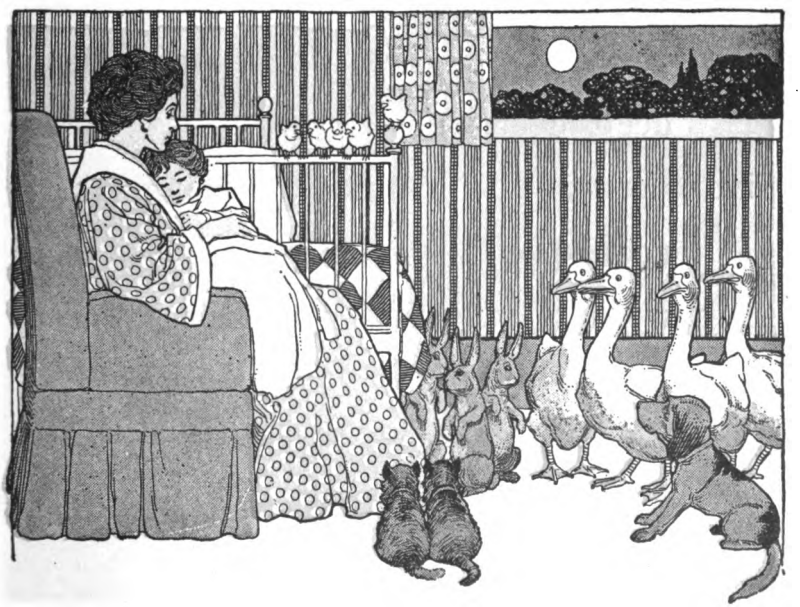
"But first we must say good night to Baby Ray.

He gives us bread.

Let us see if he is asleep."

So the five little chicks found Baby Ray.

He was just going to sleep.

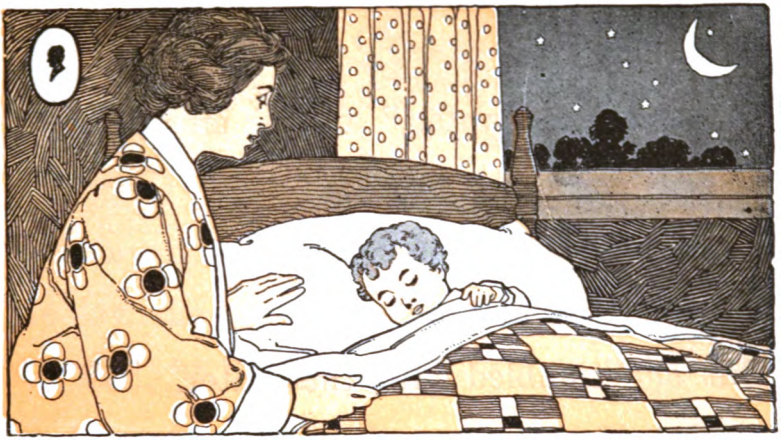


They heard all of the Go-to-Sleep story.

This is what they heard,

One doggie that was given him to keep,
keep, keep,
Two cunning little kitty-cats, creep, creep,
creep,
Three pretty little bunnies, with a leap,
leap, leap,
Four geese from the duck-pond, deep,
deep, deep,
Five downy little chicks, crying peep,
peep, peep,
All saw that Baby Ray was asleep, sleep,
sleep.

—Eudora Bumstead—Adapted



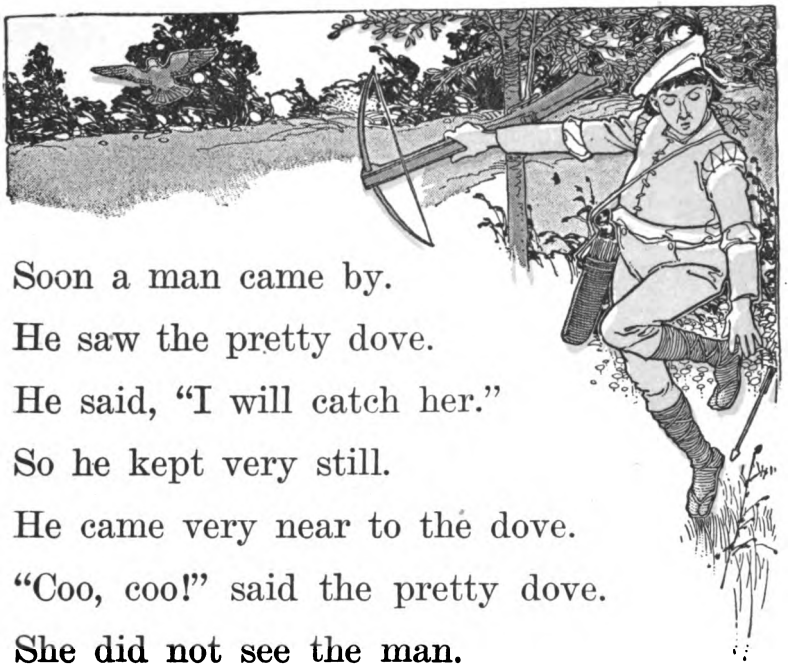
A LULLABY

Lullaby, oh, lullaby!
Flowers are closed and lambs are sleeping;
Lullaby, oh, lullaby!
Stars are up; the moon is peeping;
Lullaby, oh, lullaby!
Sleep, my baby, fall a-sleeping,
Lullaby, oh, lullaby!

—Christina G. Rossetti.

THE ANT AND THE DOVE

"I want some water," an ant once said.
"I will go to the brook.
I can get some water there."
So she went to the brook.
But she tumbled into the water.
"Help! Help!" she cried.
"The water is cold!"
A dove heard the ant.
"I will help you!" cried the dove.
So she threw a leaf into the brook.
The ant got on the leaf.
"Ooo-oo-o-o!" blew the wind.
It blew the leaf to the land.
Then the ant got off the leaf.
"Thank you, kind dove," she said.
"Sometime I will help you."

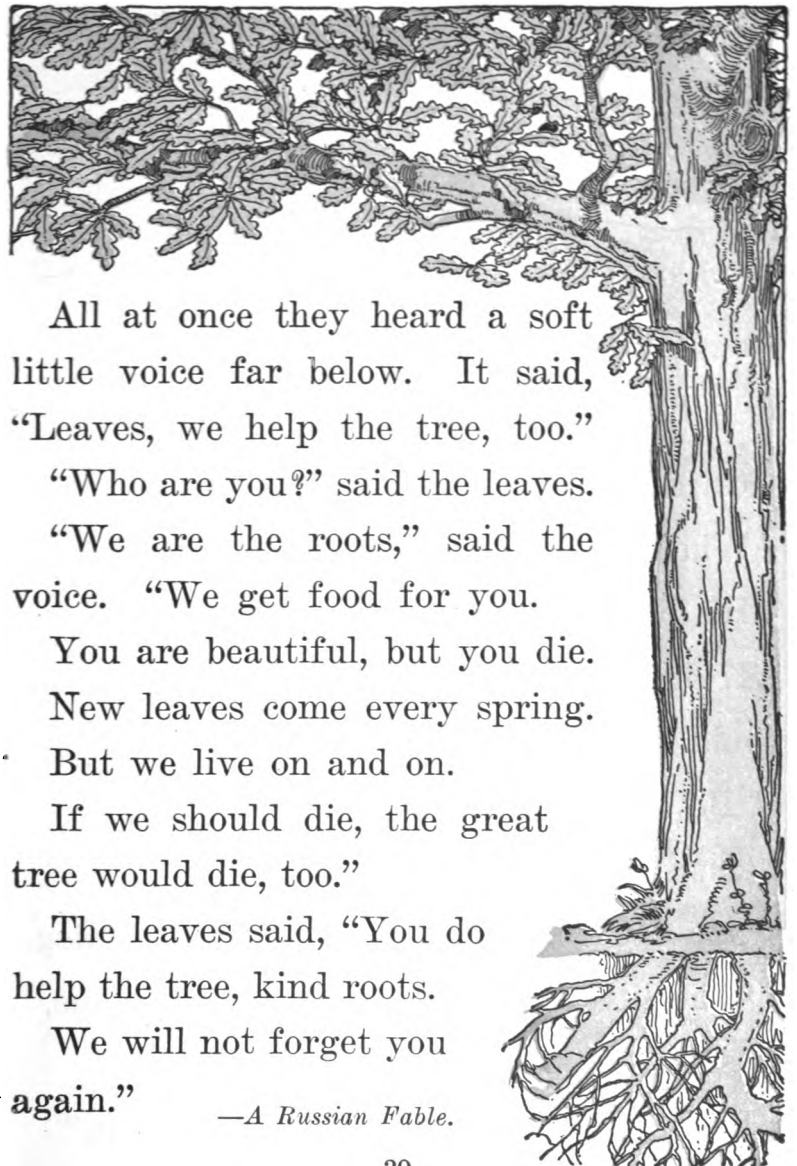


Soon a man came by.
He saw the pretty dove.
He said, "I will catch her."
So he kept very still.
He came very near to the dove.
"Coo, coo!" said the pretty dove.
She did not see the man.
But the ant saw him.
She said, "I will help the good dove."
So she bit the man and made him jump.
The man cried out, "Oh! Oh!"
Then the dove saw the man.
Away she flew!
She was safe, and the ant was happy.

—Retold from a Fable by Æsop.

THE PROUD LEAVES

A big tree grew in a meadow.
Green leaves grew on the tree.
One day they said to the sun,
"How beautiful we are!
We make the tree beautiful.
What would the tree be if it had no leaves?
We make a cool shade, too.
Boys and girls play in our shade.
They swing and laugh and sing.
All the birds fly into the tree.
They sing to us,
'Tweet-tweet, tweet-tweet.'
See their little nests all around us!
The wind sings through us.
It says, 'Oo-oo-o-o! oo-oo-o-o! oo-oo-o-o!'"
So the leaves felt very proud.



All at once they heard a soft little voice far below. It said, "Leaves, we help the tree, too."

"Who are you?" said the leaves.

"We are the roots," said the voice. "We get food for you.

You are beautiful, but you die.

New leaves come every spring.

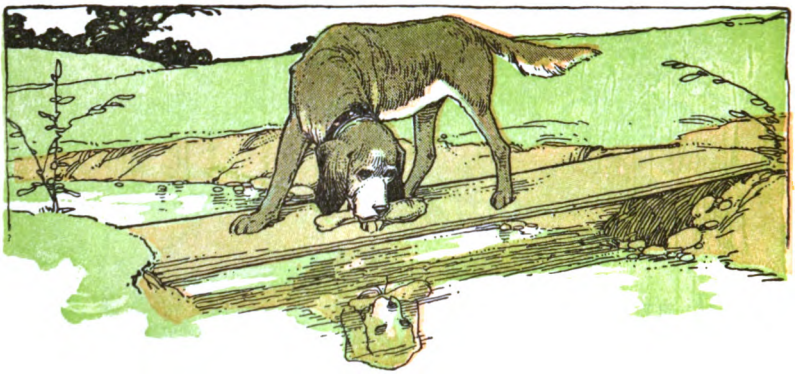
But we live on and on.

If we should die, the great tree would die, too."

The leaves said, "You do help the tree, kind roots.

We will not forget you again."

—*A Russian Fable.*



THE DOG AND HIS SHADOW

Once there was a big dog.

When he got a bone he always hid it.

He never gave a bit to any other dog.

If he saw a little dog with a bone he would say,

"Bow-wow! Give me that bone!"

Then he would take the bone.

One day he took a bone from a little dog.

"The little dog shall not find this bone," he said. "I will take it far away.

I will go across the brook and hide it."

So the big dog ran to the brook.

There was a little bridge over the brook.

The dog ran out on the bridge.

He looked down into the water and thought he saw another dog there.

He thought the dog had a bone, too.

"I will take that bone," said the big dog.

"Then I shall have two bones.

Bow-wow! Bow-wow!" said the big dog.

Then his own bone fell out of his mouth.

It fell into the brook.

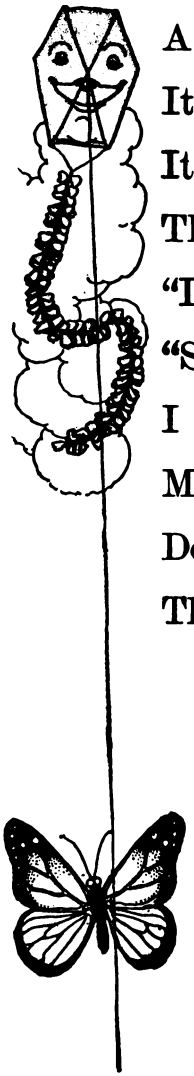
The big dog could not get it out.

There was no dog in the water at all!

The big dog had seen his own shadow.

—Retold from a Fable by Æsop.

THE KITE AND THE BUTTERFLY



A kite flew far up into the clouds.
It played with the wind.
It looked at the sun.
The kite saw a butterfly far below.
"Look at me!" said the kite.
"See how high I am!
I can see far, far away.
Maybe I shall fly to the sun.
Don't you wish you were a kite?
Then you could fly with me."

"Oh, no!" said the butterfly.
"I do not fly very high.
But I go where I please.
You fly very high.
But you are tied to a string!"

—A Russian Fable.

THE CAT AND THE FOX

One day a cat met a fox in the woods.

They were looking for food.

The cat wanted a fat mouse.

The fox wanted a fat rabbit.

They had looked and looked.

But all the fat rabbits and all the fat mice were hiding.

The fox was very cross.

When he wanted a rabbit, he wanted it!

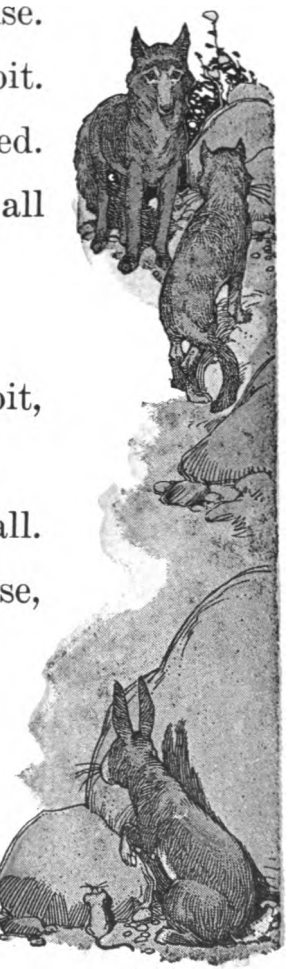
The cat was not cross at all.

When she wanted a mouse, she could wait for it.

She said, "Good morning, Mr. Fox.

I am glad to see you.

How are you getting on?"



The fox looked at the cat and laughed.

"You foolish little cat!" he said.

"I can always get along all right.

I know so many tricks.

How many tricks do you know?"

"I know just one trick," said the cat.

"Ha, ha!" laughed the fox.

"Just one little trick! What is that?"

"I can jump up into a tree," said the cat.

"When the dogs come — jump! I am safe!"

"Ha, ha!" laughed the fox.

"Just one little trick!

I know many tricks. They are all better than your trick, too.

Let me tell you some of them.

Then the dogs will never catch you."

"All right!" said the cat.

Just then they heard a great noise.
It was a hunter on his horse.
His dogs were running and barking.
Jump! The cat was safe in a tree!
But the dogs got Mr. Fox!
"I am just a foolish little cat," said the cat.
"I know only one trick.
But one trick is sometimes better than many."

—Retold from a Fable by Æsop.

A WISH

May: Oh, see the pretty birds!
How fast they fly!
They look so happy.
I wish I had wings.
Then I could fly, too.
But I have only legs.
My legs are short, and
they are slow, too.
Wings can go fast.
When I go home I must
walk.
It will take me a long time.
I must go through the meadow.
Then there is such a hill to go up!
I do not like to go up high hills.
Oh, if I were only a bird!
How fast I would fly home to mother!

Bird: Are you sure you would like to be a bird?
I eat worms for my dinner.

May: Oh, dear! I did not think of that!
I should not like to eat worms.
I like bread and milk for my dinner.

Bird: Would you like to sleep up in a tree?
My little ones like a tree-top bed.

May: Oh, no! That would not do at all!
The wind sometimes shakes the tree.
It would shake me out of the nest.
My little white bed is best for me.

Bird: What would you do when the hawk came?
My little birds hide from the hawk.

May: I am so big the hawk would see me.
Oh, I am so glad I am not a bird!
It is best for me to be a girl.

MOLLY AND THE PAIL OF MILK

Molly lived on a farm.

A little cow lived on the farm, too.

The cow gave good milk.

One day Molly's mother said, "You may have this pail of milk, Molly.

Go to town and sell it.

You may have all the money you get."

"Oh, thank you, mother!" said Molly.

She put the pail of milk on her head and walked down the road.

"When I sell this milk, I shall get some money," she said.

"Then I will buy some eggs.

I will put the eggs under our hens.

The hens will sit on the eggs.

Soon little chickens will be hatched.

I will sell the chickens.

With the money I will buy more eggs.

I will buy many, many eggs.

Soon I shall have many little chickens.

They will grow big and fat.

I will sell them all.

What shall I do with all that money?

Oh, I know! I will buy some geese.

Then I will buy some ducks.

I will buy a pig.

I will buy a horse.

I will buy a cow.

I will buy a farm.

I will build a little house on the farm.

I will live in the little house.

How happy I shall be there!

This little pail of milk will do it all."

It made Molly happy just to think of it.

She began to jump and sing.

Down came the pail of milk!

Poor Molly! She did not sell the milk.

She could not buy any eggs.

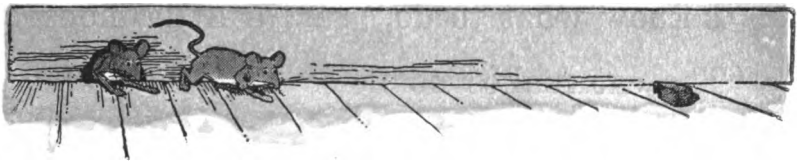
She could not buy ducks and geese, a pig, a horse, a cow, and a little farm.

She could not build a little house.

She counted her chickens too soon.

Next time she will wait until they are hatched.

—Retold from a Fable by Æsop.



THE FINE PLAN

Once some mice lived in a big house.
They ran all over the house.
Patter, patter, patter, went their feet!
The house was full of mice.
A cat lived in the big house, too.
He was a big cat.
He liked to catch the mice.
He caught some every day.
The mice were afraid of him.
They said, "What shall we do?
This big cat will catch us all.
He will eat us up.
Oh, what shall we do?"

"I know what to do," said a little mouse.

"The cat makes no noise when he walks.

We can not hear him.

I have a fine plan.

We must hang a bell on his neck!

The bell will make a noise.

Ting-a-ling! ting-a-ling! it will go.

We shall hear the bell. Then we shall know that the cat is coming.

We will run away.

The cat can not catch us."

"What a fine plan!" said the other mice.

"Yes! yes! The cat must have a bell on his neck!

Then he can not catch us."

The mice jumped for joy.

The little mouse was very proud.

"How wise I am!" he said.

"Now we shall be safe."

But Old Gray Mouse laughed.

He was wiser than the little mouse.

"Ha, ha!" he laughed, "ha, ha, ha!

That is a fine plan, little mouse.

But who will hang the bell on the cat?

Will you, little mouse?"

"Oh, no, no! He would eat me up!"

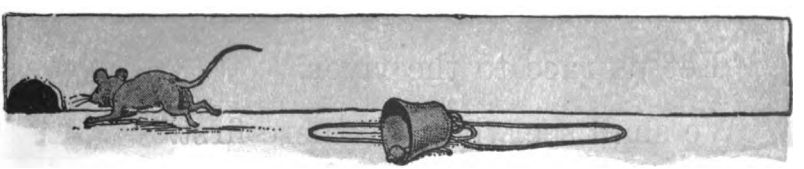
But someone must put the bell on the cat!

The little mouse had not thought of that.

He ran away as fast as he could go.

He cried "Squeak! squeak!" all the way home.

—Retold from a Fable by Æsop.



THE RACE

One day a little hare was in a meadow.
A little tortoise was there, too.
He was creeping to the river for a swim.
"How slow you are!" said the hare.
"You can not hop. You can only creep.
Look at me! See how fast I hop!"
And the little hare gave a great hop.
"I am slow," said the tortoise.
"But I am sure.
Would you like to run a race with me?"
"Run a race!" cried the hare.
"How foolish that would be!
I hop and you creep.
How can we run a race?"
"Let us try," said the tortoise.
"Let us race to the river.
We shall see who gets there first."

"The river is a long way off," said the hare.
"But I shall soon be there. Good-bye!"
Off went the little hare, hop! hop! hop!
Off went the tortoise, creep, creep, creep.
Soon the hare was nearly to the river.
It was a warm day.
"I will rest a little," he said.
So the hare rested and ate some leaves.
Then he felt sleepy.
"It is very warm," he said.
"I will sleep a little.
That foolish old tortoise is slow.
I shall wake up before he creeps here.
Then I can hop to the river.
I shall be there long before he comes."
So the little hare went to sleep.

The little tortoise came creeping on.

He did not stop to eat.

He did not stop to sleep.

He went on and on, creep, creep, creep.

By and by he came to the river.

The little hare slept a long time.

Then he waked up with a jump.

"Dear me! I must hop along," he said.

"Where can that slow tortoise be?

He is not here yet."

The little hare hopped on to the river.

There was the little tortoise waiting for him!

"Creep and creep

Beats hop and sleep!"

said the tortoise.

—Retold from a Fable by Æsop.

THE COCK AND THE FOX

One morning a cock flew to the top of a barn.

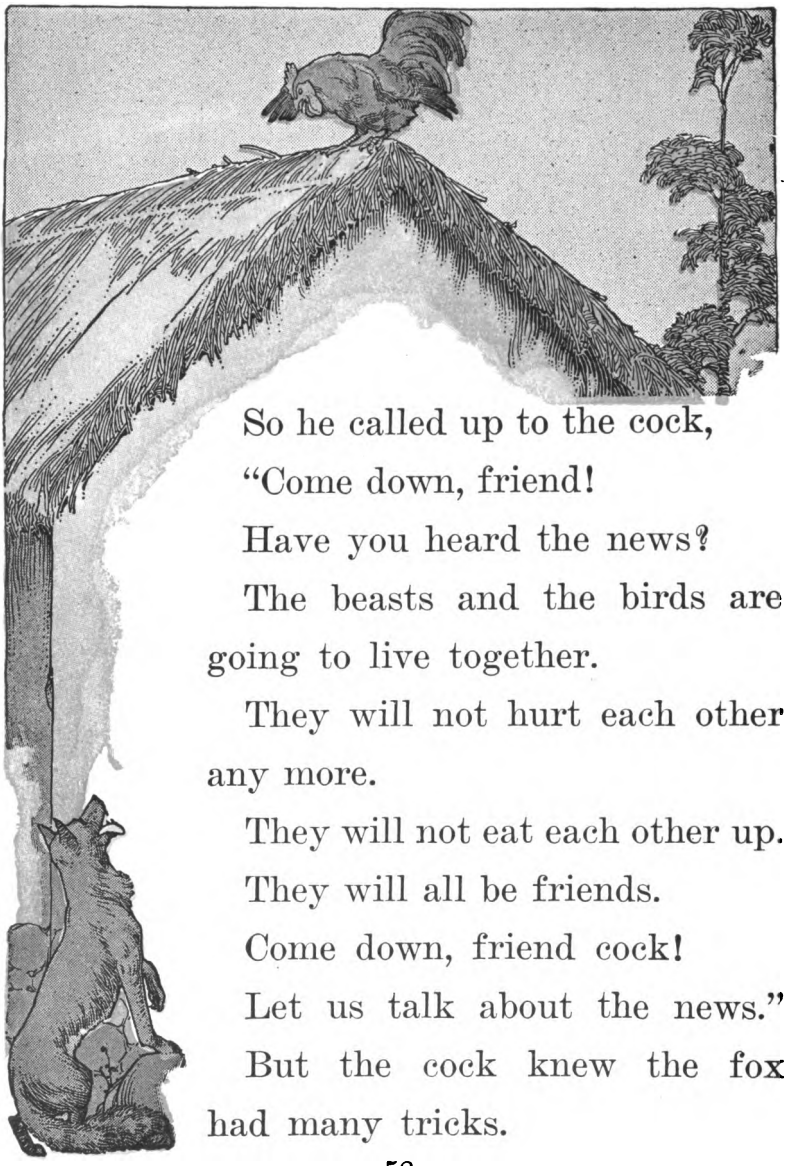
He flapped his wings and called, "Cock-a-doodle-doo!"

Now a fox heard the cock.

So he came to the barn.

He wanted to get the cock and eat him.

But the fox could not reach him.



So he called up to the cock,

"Come down, friend!

Have you heard the news?

The beasts and the birds are going to live together.

They will not hurt each other any more.

They will not eat each other up.

They will all be friends.

Come down, friend cock!

Let us talk about the news."

But the cock knew the fox had many tricks.

So he stayed on top of the barn.

He looked far, far away.

"What do I see? What do I see?" said he.

"Well, what do you see?" asked the fox.

The cock looked far, far away.

"Oh! the dogs are coming! The dogs are coming!" he said.

The fox got up in great haste.

"Good-bye," he said. "I must go!"

"Oh, no, friend," said the cock. "Don't go.

The dogs won't hurt you, will they?

You said the beasts and the birds were going to live together and be friends.

Let us talk about the great news."

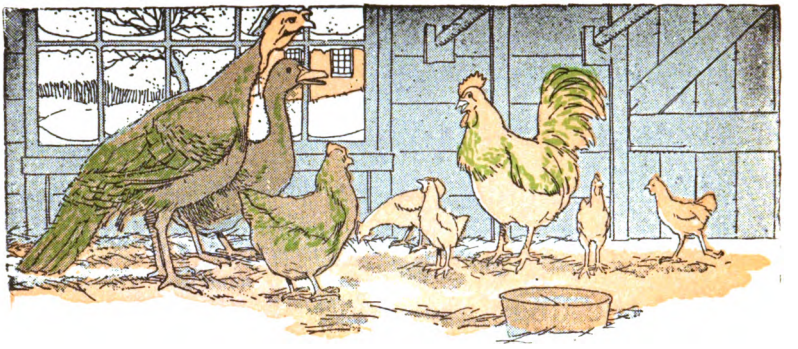
"No, no! I must run away," said the fox.

"Maybe the dogs have not heard the news."

So he ran off as fast as he could go.

That time the cock was wiser than the fox.

—Retold from a Fable by Æsop.



THANKSGIVING IN THE HEN-HOUSE

Brown Hen: This is Thanksgiving Day.
How cold it is!
It has snowed all day.

Gray Goose: Indeed it has.
I do not like this day at all.
I wish Jack would come.
It is time for our dinner.
Maybe he will forget us today.

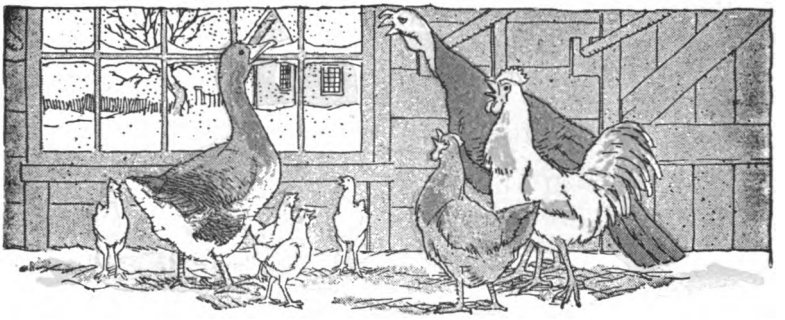
Little Chick: Peep, peep, I am hungry, too.
All the little chicks are hungry.

Red Cock: Cheer up, Brown Hen.
Cheer up, Gray Goose.
Cheer up, Little Chick.
This is Thanksgiving Day.
We must all be happy today.

Brown Hen: We can not be happy, Red Cock,
when we are hungry.
We want some water, too.
We don't like to eat snow.

Gray Goose: How cold it is outside!

Red Cock: But it is warm in here.
Jack has filled all the cracks
to keep us warm.
The wind can not hurt us now.
And the fox can not get us.
I am hungry, too, but I won't
be sad today.
This is the best day of the year.

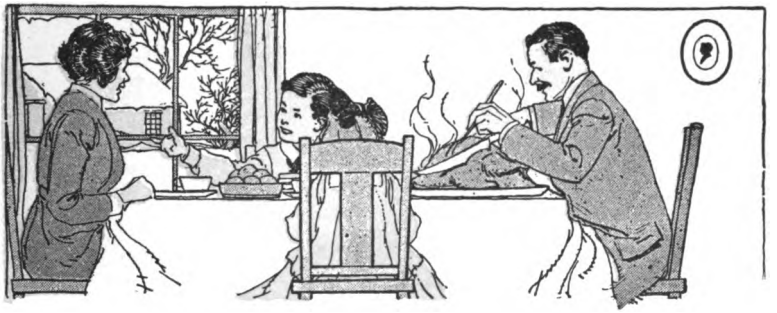


Big Turkey: Red Cock, you are right.
Brown Hen and Gray Goose are too cross.
We should all be happy today.

Red Cock: Let us sing a glad Thanksgiving song.
Will you sing first, Brown Hen?
You have a fine voice.

Brown Hen: Cut—cut—ca—da—cut!

Red Cock: Now let us all sing together.
Sing loud.
There! That is fine.

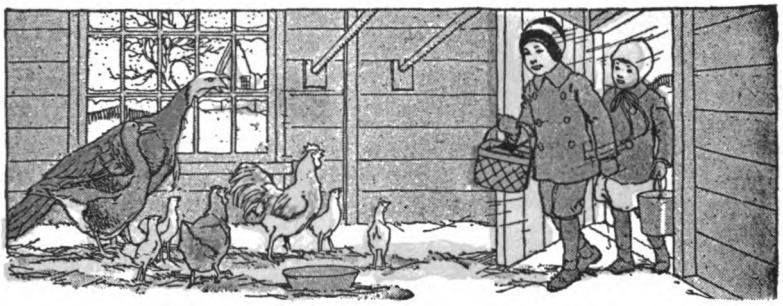


Mother: What a noise in the hen-house!
The poor chickens want their Thanksgiving dinner.

Father: Jack, you forgot them!
Take them some food.

Jack: Yes, indeed I will.
I will give them a basket of corn and wheat.

Molly: And I will take them some water.
Poor chickens! They have not had any Thanksgiving dinner.
Let us run to the hen-house.



Gray Goose: Here come Jack and Molly.
Jack has a basket of corn and wheat.

Brown Hen: And Molly is bringing a pail of water, too.

Red Cock: Hurrah! I guess the children liked our Thanksgiving song.
Let us all sing again.
One, two, three, sing!

Jack: How happy they all are in the hen-house this evening!

Molly: They like Thanksgiving Day, too.

—Frances M. Fox.

THE CHRISTMAS FAIRY

It was the day before Christmas.

Two little children went to the woods.

They wanted to find a Christmas tree.

Poor little children! They had never had a Christmas tree.

"Oh, dear!" said the little girl.

"We have nothing to put on the tree."

"We must find a tree with many cones on it," said the little boy.

"Cones will make our tree beautiful."

"Yes, yes!" said the little girl.

"We must find a tree with cones on it."

The children walked on and on.

But they could not find a tree with cones on it.

By and by night came.

The children were very, very tired.

They could not find their way home.

So they sat down to rest.

Soon the little girl fell asleep.

The little boy was tired, too, but he did not close his eyes.

"I must take care of sister," he said.

"I will put my coat around her to keep her warm."

He sat there a long time until he shook with the cold.

By and by he saw a very bright light.

It waked his little sister.

Soon the children saw a beautiful fairy.

She came right up to them.

"Who are you?" asked the little boy.

"I am the Christmas Fairy," said the fairy.

"I am always in the woods at Christmas time.

I make the woods bright at night.

Then good little boys and girls can find the prettiest trees.

Come, children! I will take you to a beautiful tree."

The fairy took them to a beautiful tree.

It had many, many cones on it.

"Here is your tree," said the fairy.

Then she said, "Little cones, light the tree."

The little cones began to shine like gold.

"Oh, what a wonderful Christmas tree!" said the children.

"It will light you all the way home," said the fairy.

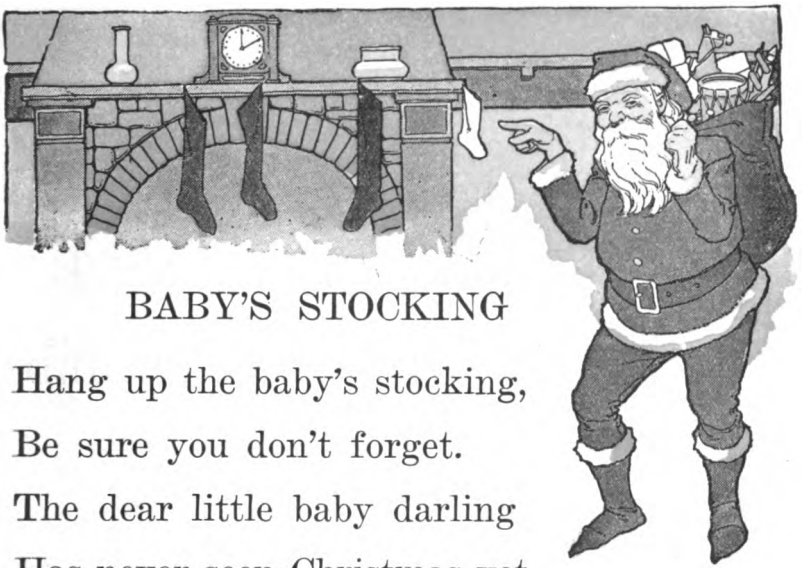
"It will shine for you on Christmas Day, too."

The children took the beautiful tree.

It lighted them all the way home.

They were very, very happy.

—Edna V. Riddleberger.

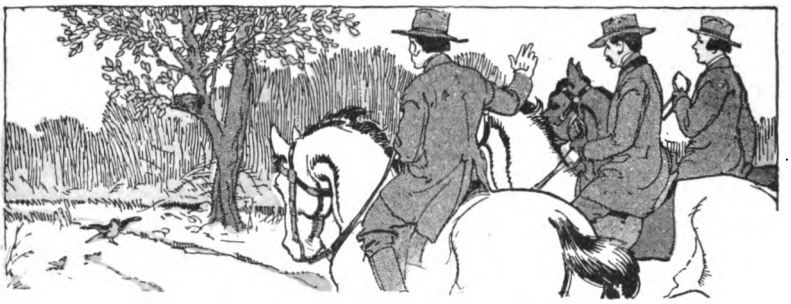


BABY'S STOCKING

Hang up the baby's stocking,
Be sure you don't forget.
The dear little baby darling
Has never seen Christmas yet.

Write, "This is the baby's stocking
That hangs in the corner here.
You have never seen her, Santa,
For she only came this year.

But she is the prettiest baby!
And now before you go,
Just fill her stocking with goodies
From the top way down to the toe."



THE BIG MAN AND THE LITTLE BIRDS

One day a tall man went for a ride.

He was going along a country road.

Some friends were with him.

Near the road was an apple tree.

He saw two little baby birds in the road.

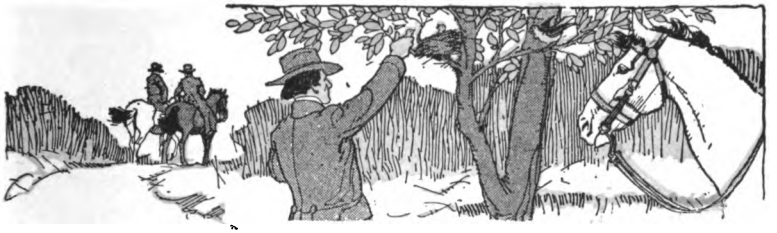
They had just tumbled out of their nest in the apple tree.

The mother bird was flying about, near them.

But she could not put them into the nest.

"Tweet-tweet, tweet-tweet!" she cried.

She wanted the men to help her.



"Let us help the bird," said the tall man.

"No, we can not stop," said his friends.

But the tall man jumped from his horse.

He put the little birds back into the nest.

"Tweet-tweet, tweet-tweet!" said the mother bird.

She was trying to thank the man.

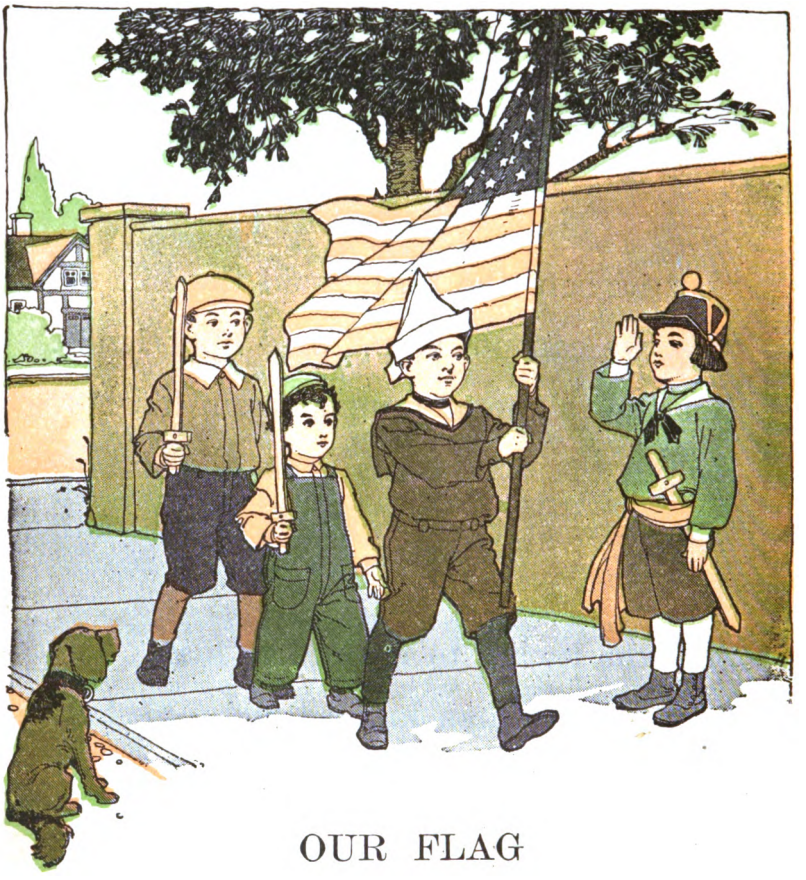
Then the tall man jumped up on his horse.

He soon caught up with his friends.

"I had to help the bird," he said.

"I could not have slept tonight if I had not helped her."

The tall man was named Abraham Lincoln.



OUR FLAG

There are many flags in many lands,
  There are flags of every hue,
But there is no flag in any land
  Like our own Red, White, and Blue.

Then "Hurrah for the Flag!" our country's
flag,
Its stripes and white stars, too;
There is no flag in any land
Like our own Red, White, and Blue.

—Mary Howliston.

AMERICA

(To be memorized)

My country, 'tis of thee,
Sweet land of Liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride;
From every mountain side
Let Freedom ring.

—Samuel Smith.

THE PARADE ON WASHINGTON'S BIRTHDAY*

Grandfather and Grandmother had a flag.

It was an old, old flag.

It was nearly as old as Father.

They gave the flag to Father.

He loved the old flag.

Patty and Ned loved it, too.

They hung it out of the window every Flag Day.

One day Father said, "There will be a parade on George Washington's Birthday.

It will be a fine parade.

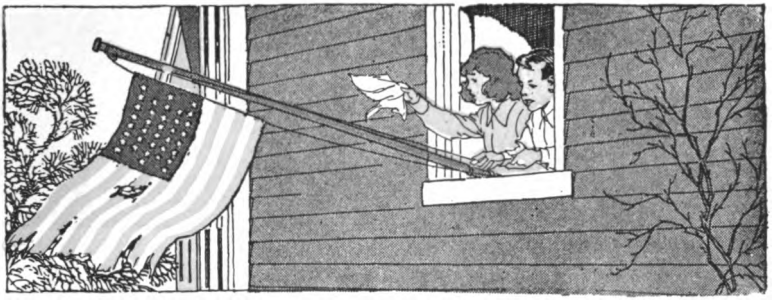
I will take Patty and Ned to see it."

"That will be great fun," said Ned.

The children jumped for joy.

"Hurrah! hurrah!" they cried.

*Adapted from "Their Flag," in *Kindergarten and First Grade,* used by permission of Milton Bradley Co.



The great day came at last.

But Father could not take Ned and Patty to the parade.

Their Grandmother was sick.

Father and Mother had to go to see her.

Patty and Ned felt very sad.

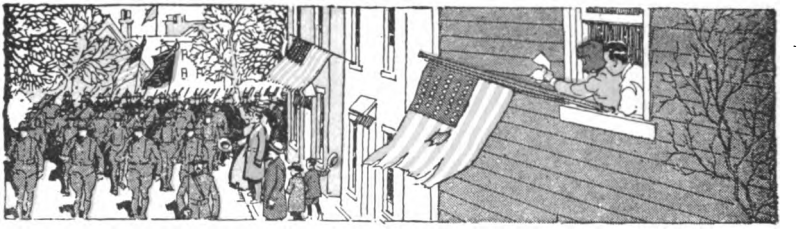
But they did not cry. Oh, no!

Patty said, "We can not see the parade.

But we can hang our flag out of the window."

"Yes," said Ned. "Father and Mother would like us to do that."

So they hung the flag out of the window.



Soon they heard a great noise.

"Oh, it is the parade!" said Ned.

"It is coming down our street.

I am so glad our flag is out."

The parade went right by the house.

Every one saw the old, old flag.

They said, "Hurrah for the old, old flag!"

Patty and Ned felt very proud.

Soon Father and Mother came home.

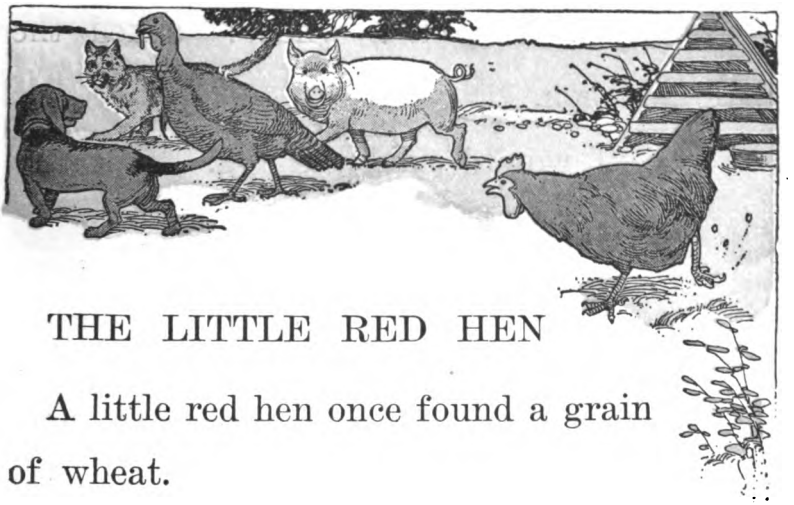
Patty and Ned told them about the parade.

"Oh! we had a wonderful day!" said Patty.

"Hurrah for the old, old flag!" said Ned.

"Hurrah for George Washington!" said Father.

—Carolyn S. Bailey—Adapted.



THE LITTLE RED HEN

A little red hen once found a grain of wheat.

"Who will plant this wheat?" she asked.

"I won't," said the dog.

"I won't," said the cat.

"I won't," said the pig.

"I won't," said the turkey.

"Then I will," said the little red hen. "Cluck! cluck!"

So she planted the grain of wheat.

Soon the wheat began to grow.

By and by it grew tall and ripe.

"Who will reap this wheat?" asked the little red hen.

"I won't," said the dog.

"I won't," said the cat.

"I won't," said the pig.

"I won't," said the turkey.

"I will, then," said the little red hen. "Cluck! cluck!"

So she reaped the wheat.

"Who will thresh this wheat?" said the little red hen.

"I won't," said the dog.

"I won't," said the cat.

"I won't," said the pig.

"I won't," said the turkey.

"I will, then," said the little red hen. "Cluck! cluck!"

So she threshed the wheat.

"Who will take this wheat to the mill to have it ground?" asked the little red hen.

"I won't," said the dog.

"I won't," said the cat.

"I won't," said the pig.

"I won't," said the turkey.

"I will, then," said the little red hen. "Cluck! cluck!"

So she took the wheat to the mill.

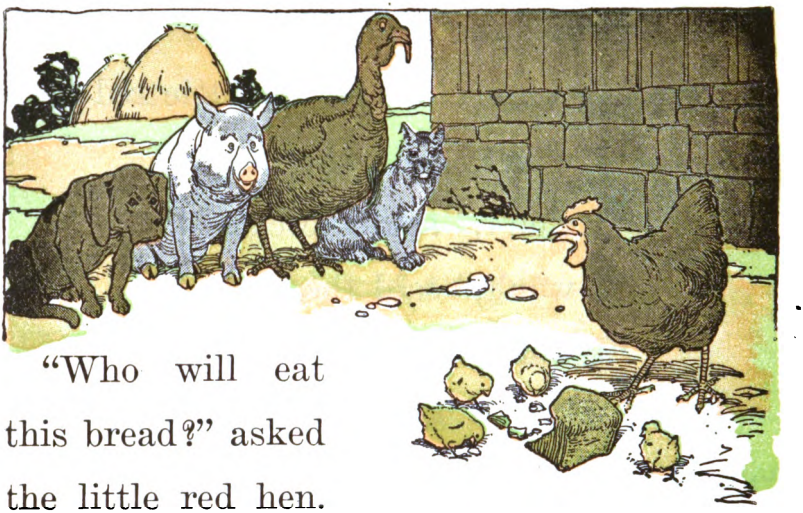
By and by she came back with the flour.

"Who will bake a loaf of bread with this flour?" asked the little red hen.

"I won't," said the dog, the cat, the pig, and the turkey.

"I will, then," said the little red hen. "Cluck! cluck!"

So she baked a loaf of bread with the flour.



"Who will eat this bread?" asked the little red hen.

"I will," said the dog.

"I will," said the cat.

"I will," said the pig.

"I will," said the turkey.

"No, you won't," said the little red hen. "My little chicks and I are going to do that. Cluck! cluck!"

So she called her four little chicks, and they ate up the loaf of bread.

—Old Tale.

THE LOST EGG

Bobbie had a pretty hen named Brownie.

Brownie had a soft nest in the barn.

Can you guess why she sat there so long?

There were ten white eggs under her.

By and by Brownie heard a "Peep-peep!"

The shells of the eggs were breaking.

Little chicks were coming out of the shells.

Soon Brownie had nine little chicks.

She kept them under her wings, where it was warm.

"Peep, peep, peep!" said the nine chicks.

"Where is my other chick?" said Brownie.

"I had ten eggs. I see only nine chicks."

"Cluck-cluck, cluck-cluck," said Brownie to her little chickens.

"Let us take a walk."

She took them into the garden, to find Bobbie and his mother.

"Oh, Mother," cried Bobbie, "look at Brownie's little chicks!"

"How many has she?" asked his mother.

"I will count them," said Bobbie.

"One, two, three, four, five, six, seven, eight, nine. There are nine little chickens."

"Why, Bobbie!" said his mother, "she had ten eggs. Where is the other chicken?"

Then his mother counted them.

She counted nine chickens, too.

"I will run to the barn," said Bobbie. "I may find it there."

Away he ran as fast as he could go.

There was the egg, right in the nest!

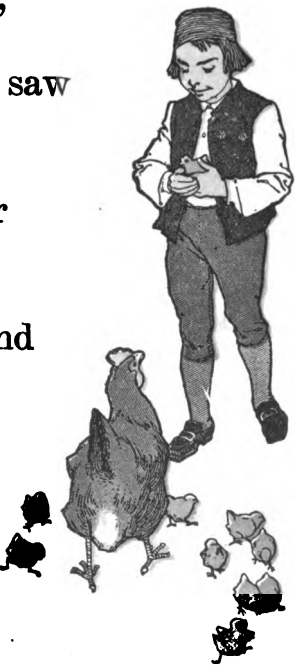
Bobbie took it up to look at it.

But the egg fell to the ground.

Hark! What did he hear?

"Peep-peep! Peep-peep!"

He looked at the egg and saw a big crack in the shell.



Then Bobbie saw another little chicken.

He gave it to Brownie, and she put it under her wing.

All the other little chickens ran about and flapped their wings.

They were so happy!

Brownie was happy, too. She had found the lost chick.

—Norse Folk Tale.

THE GOATS IN THE TURNIP FIELD

Once a boy had three fine goats.

Every morning he took them to the hill so that they could eat the green grass.

The goats were very happy on the hill.

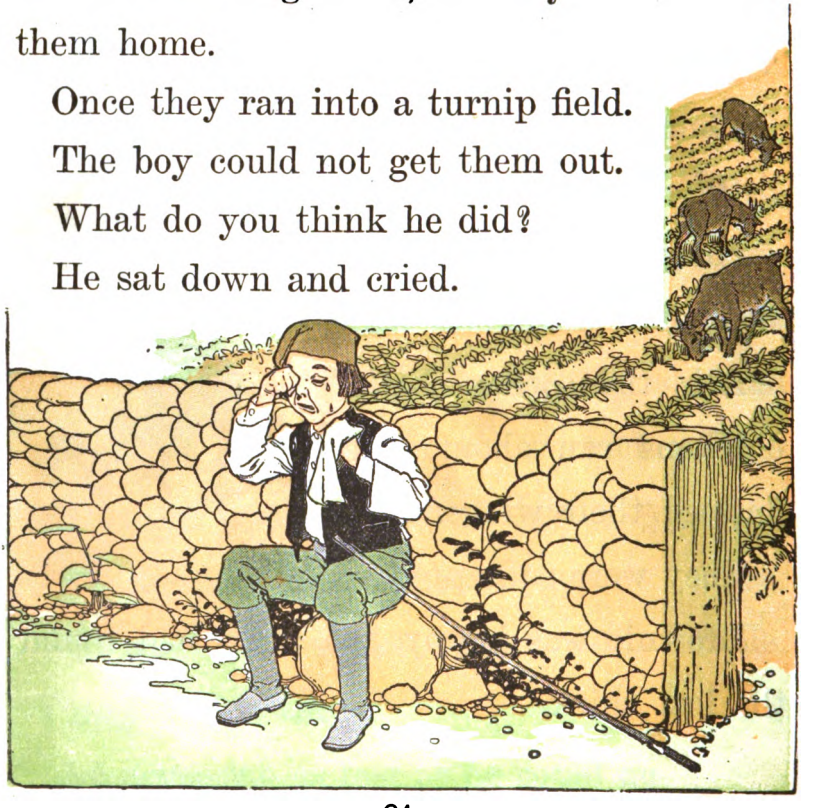
When evening came, the boy would take them home.

Once they ran into a turnip field.

The boy could not get them out.

What do you think he did?

He sat down and cried.



Along came a rabbit, hop, hop, hop.

"Why are you crying?" asked the rabbit.

"Oh, oh! I can not get my goats out of the turnip field," said the boy.

"I will do it for you," said the rabbit.

So he ran after the goats.

But he could not get them out.

Then the rabbit sat down and cried.

Soon a fox came along.

"Rabbit, why are you crying?" asked the fox.

"I cry because the boy cries," he said.

"The boy cries because he can not get his goats out of the turnip field."

"I will do it for him," said the fox.

So the fox ran after the goats.

But he could not get them out.

Then the fox sat down and cried.

As they were crying, a wolf came by.

"Fox, why are you crying?" said the wolf.

"I cry because the rabbit cries," said the fox.

"The rabbit cries because the boy cries.

The boy cries because he can not get his goats out of the turnip field."

"I will do it for him," said the wolf.

So the wolf ran after the goats.

But he could not get them out.

Then the wolf sat down and cried, too.

A little bee saw them all crying.

"Wolf, why are you crying?" said the bee.

"I cry because the fox cries," said the wolf.

"The fox cries because the rabbit cries.

The rabbit cries because the boy cries.

The boy cries because he can not get his goats out of the turnip field."

"I will do it for him," said the bee.

Then they all stopped crying and began to laugh. "Ha, ha! Ha, ha, ha!" they said.

"How can a little bee like you do it?"

But the bee flew into the turnip field.

He flew right to a big goat's back.

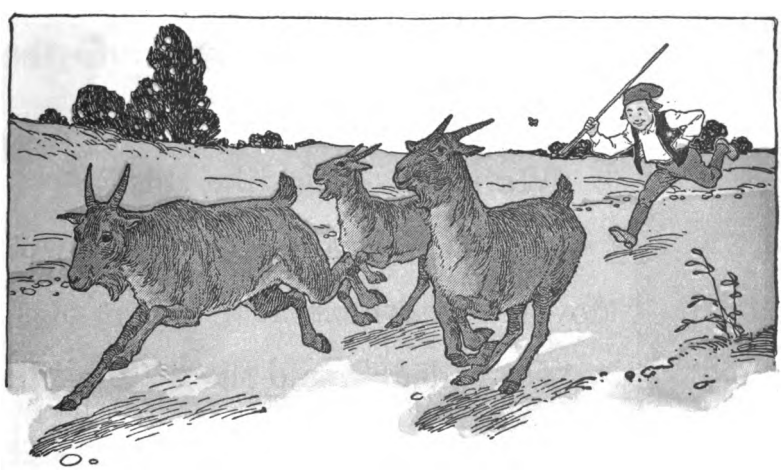
"Buzz-z-z!" he said, and out the goats ran!

Do you know why they ran out so fast?

They ran all the way home, too.

The boy laughed and ran after them.

—Norwegian Folk Tale.



THE KIND CRANES

Six hungry little birds once sat by the sea.

"Let us cross the sea," said one.

"We can get fat worms over there."

"But the sea is so wide!" said another. "How can we get across?"

Soon a fish came along.

"Fish, will you take us across the sea?" asked the little birds.

"I will take you down into the sea!" said the fish.

"We will go just like this!"

And he swam down, down, down, into the sea.

"Dear! dear!" said the little birds.

"Dear! dear! Let us wait."

So the hungry little birds waited.

By and by a sheep came walking along.

"Sheep, will you take us across the sea?" asked the little birds.

"I never swim," said the sheep, "and I can not fly.

Why don't you wait for the cranes?"

"Who are they?" asked the little birds.

"They are great, big birds," said the sheep.

"Their wings are so strong that they can fly across the sea.

They have long beaks and long necks.

They have long legs and big backs.

The cranes are very kind.

Every year they take other little birds across the sea.

They will take you, too."

So the hungry little birds waited.

By and by four cranes came flying along.

The little birds called to the first crane, "Will you take us across the sea?

We can get some fat worms over there."

"My back is full of little birds now," said the first crane. "Ask the last crane.

He can take you across."

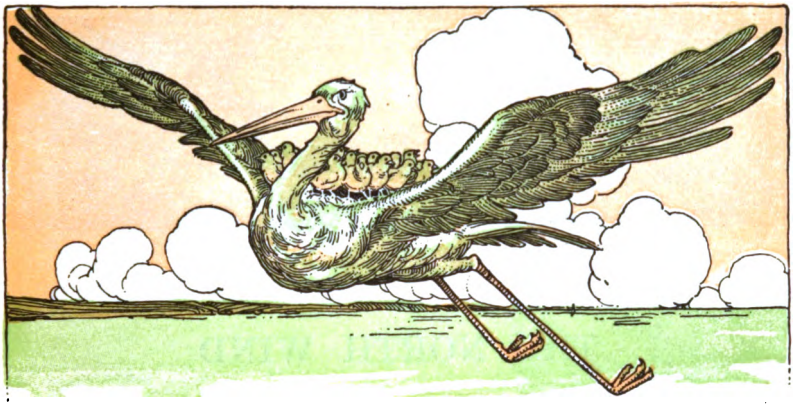
So the little birds called to the last crane, "Will you take us across the sea?"

"Yes, I will take you," he said.

"My back is nearly full.

See all the little birds on it!

But you are so little that I can find a place for you. Hop on!"



The six little birds hopped on to his back.

The other birds made a place for them.

"Are you all right?" asked the crane.

"Here we go, little birds."

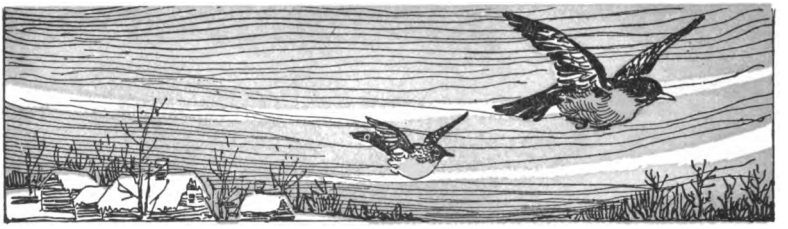
The little birds held on with their beaks and their claws.

Away they flew, across the wide, wide sea.

They found all the worms they could eat.

And the six little birds got fatter and fatter.

—Old Tale



THE NORTH WIND

"The North Wind is cold,"
The Robins say;
"And that is the reason
We fly away."

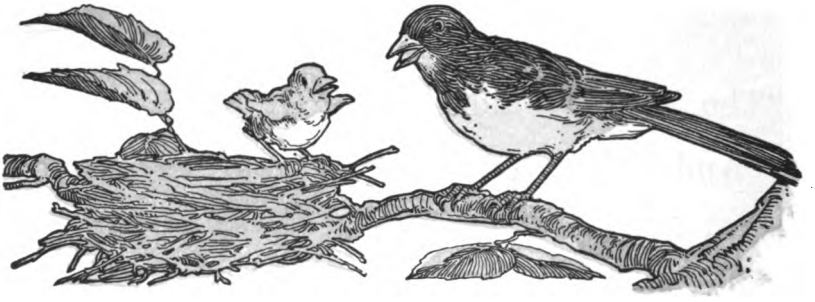
"The North Wind is cold;
He is coming, hark!
I must haste away,"
Says the Meadow Lark.

"The North Wind is cold
And brings the snow,"
Says Jenny Wren,
"And I must go."

"The North Wind is cold
As cold can be,
But I'm not afraid,"
Says the Chick-a-dee.

So the Chick-a-dee stays
And sees the snow,
And likes to hear
The North Wind blow.

—Rebecca B. Foresman.



WHAT DOES LITTLE BIRDIE SAY?

What does little birdie say,
In her nest at peep of day?
Let me fly, says little birdie,
Mother, let me fly away.

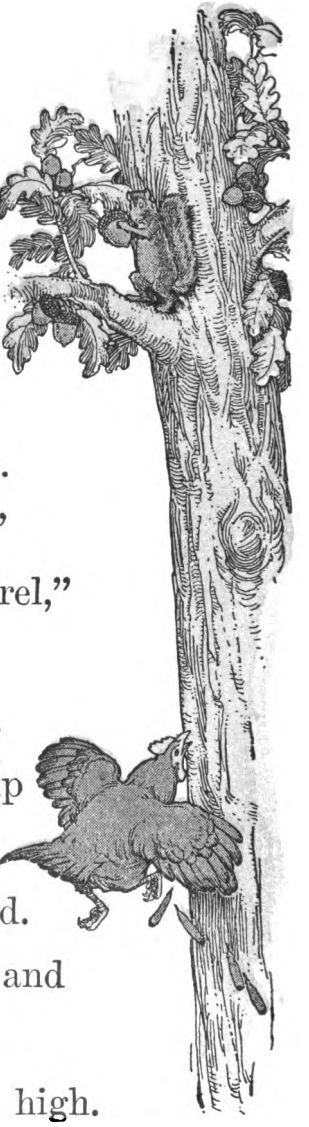
Birdie, rest a little longer,
Till the little wings are stronger.
So she rests a little longer;
Then she flies away.

What does little baby say,
In her bed at peep of day?
Baby says, like little birdie,
Let me rise and fly away.

Baby, sleep a little longer,
Till the little limbs are stronger.
If she sleeps a little longer,
Baby too shall fly away.

—*Alfred, Lord Tennyson*

THE HEN AND THE SQUIRREL



One day a hen met a squirrel.

"Friend Hen," said the squirrel, "do you see that tall oak tree?

It is full of good acorns.

Let us get some to eat."

"All right, friend Squirrel," said the hen.

So they ran to the tree.

The squirrel ran right up the tree and ate an acorn.

"How good it is!" he said.

The hen tried to fly up and get an acorn.

But she could not fly so high.

So she called up to the squirrel,

"Friend Squirrel, give me an acorn."

The squirrel found a big acorn.

He threw it down to her.

The acorn hit the hen, and cut her head.

So she ran to an old woman and said,

"Old Woman, please give me a soft cloth.

Then I can tie up my poor head."

"First give me two hairs," said the old woman.

"Then I will give you a soft cloth."

The hen ran to a dog.

"Good Dog, give me two hairs," she said.

"I will give them to the old woman.

The old woman will give me a soft cloth.

Then I can tie up my poor head."

"First give me some bread," said the dog.
"Then I will give you two hairs."
The hen went to a baker and said,
"Oh, Good Baker, give me some bread.
I will give the bread to the dog.
The dog will give me two hairs.
I will give the hairs to the old woman.
The old woman will give me a soft cloth.
Then I can tie up my poor head."
"First get me some wood," said the baker.
"Then I will give you some bread."
The hen went to the forest and said,
"Oh, Good Forest, give me some wood.
I will give the wood to the baker.
The baker will give me some bread.
I will give the bread to the dog.
The dog will give me two hairs.
I will give the hairs to the old woman.

The old woman will give me a soft cloth.

Then I can tie up my head."

"First give me some water," said the forest.

"Then I will give you wood."

The hen went to a brook.

"Brook, give me some water.

I will give it to the forest.

The forest will give me wood.

I will give the wood to the baker.

The baker will give me bread.

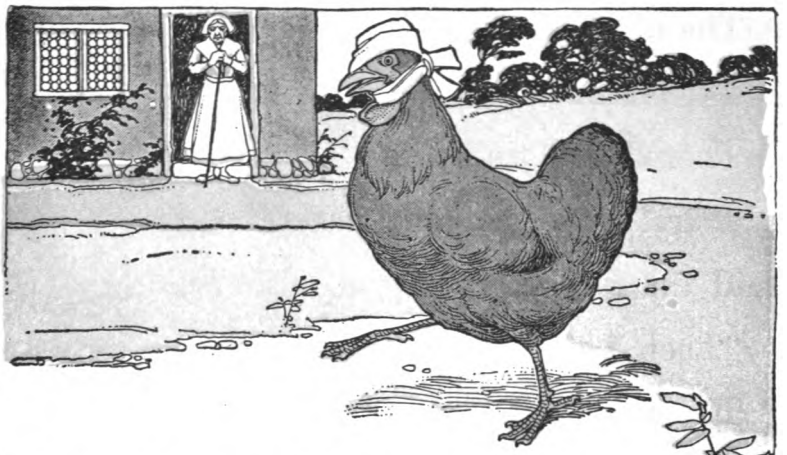
I will give the bread to the dog.

The dog will give me two hairs.

I will give them to the old woman.

The old woman will give me a soft cloth.

Then I can tie up my head."



The brook gave the hen water.

She gave the water to the forest.

The forest gave her some wood.

She gave the wood to the baker.

The baker gave her some bread.

She gave the bread to the dog.

The dog gave her two hairs.

She gave the two hairs to the old woman.

The old woman gave her a soft cloth.

So the hen tied up her poor head.

—Old Tale.

THE PINE TREE AND ITS NEEDLES

A little pine tree lived in the woods.

It had leaves like long green needles.

But the little pine tree was not happy.

"I do not like my green needles," it said.

"I wish I had beautiful leaves.

How happy I should be if I only had gold leaves!"

Night came.

Then the Fairy of the Trees walked in the woods.

"Little pine tree," she said, "you may have your wish."

In the morning the little pine tree had leaves of gold.

"How beautiful I am!" it said.

"See how I shine in the sun!

Now I am happy!"

Night came.

Then a man walked in the woods.

He took all the gold leaves and put them into a bag.

The little tree had no leaves at all.

"What shall I do?" it said.

"I do not want gold leaves again.

I wish I had glass leaves.

Glass leaves would shine in the sun, too.

And no one would take glass leaves."

Night came.

The Fairy walked in the woods again.

"Little pine tree," she said, "you may have your wish."

In the morning the tree had glass leaves.

"How beautiful I am!" it said.

"See how I shine in the sun!

Now I am happy."

Night came.

Then the wind came through the woods.

Oh, how it blew!

It broke all the beautiful glass leaves.

"What shall I do now?" said the tree.

"I do not want glass leaves again.

The oak tree has big green leaves.

I wish I had big green leaves, too."

Night came.

Then the Fairy of the Trees walked in the woods again.

"Little pine tree," she said, "you may have your wish."

In the morning the little pine tree had big green leaves.

"How beautiful I am!" it said.

"Now I am like the other trees.

At last I am happy."

Night came.

A goat came through the woods.
He ate all the big green leaves.
"What shall I do?" said the tree.
"A man took my leaves of gold.
The wind broke my leaves of glass.
A goat ate my big green leaves.
I wish I had my long needles again."

Night came.

The Fairy walked in the woods again.

"Little pine tree," she said,
"you may have your wish."

In the morning the little pine tree had its long needles again.

"Now I am happy," said the tree.
"I do not want any other leaves.
Little pine needles are best
for little pine trees."

—Old Tale.

HOW GOSLING LEARNED TO SWIM

One day Little Gosling went into a pond.

"Why do you go into the pond?" asked the chicken.

"I am going to learn to swim," said Little Gosling.

"Then I will peep," said the chicken.

So the chicken peeped.

"Why do you peep?" asked the duckling.

"Little Gosling swims, so I peep," said the chicken.

"Then I will quack," said the duckling. So the duckling quacked.

"Why do you quack?" asked the rabbit.

"Little Gosling swims, the chicken peeps, so I quack," said the duckling.

"Then I will leap," said the rabbit.

So the rabbit leaped.

"Why do you leap?" asked the black colt.

"Little Gosling swims, the chicken peeps,
The duckling quacks, so I leap,"
said the rabbit.

"Then I will run," said the black colt. So the black colt ran.

"Why do you run?" asked the white dove.

"Little Gosling swims, the chicken peeps,
The duckling quacks and the rabbit leaps,
So I run," said the black colt.

"Then I will coo," said the white dove. So the white dove cooed.

"Why do you coo?" asked the brown dog.

"Little Gosling swims, the chicken peeps,
The duckling quacks and the rabbit leaps,
The black colt runs, so I coo,"
said the white dove.

"Then I will bark," said the brown dog.

So the brown dog barked.

"Why do you bark?" said the yellow calf.

"Little Gosling swims, the chicken peeps,
The duckling quacks and the rabbit leaps,
The black colt runs and the white dove coos,
So I bark," said the brown dog.

"Then I will moo," said the yellow calf.

So Little Gosling swam and the chicken peeped,

The duckling quacked and the rabbit leaped,

The black colt ran and the white dove cooed,

The brown dog barked and the yellow calf mooed.

And Little Gosling learned to swim.

—English Folk Tale.

I DON'T CARE

I

A horse and a brown colt once lived in a meadow.

One day the gate was open.

"I will run out of the gate," said the brown colt.

"No, no!" said the horse.

"You must stay in the meadow."

"Why?" asked the brown colt.

"I do not know," said the horse.

"But the old white horse told me to stay. So I shall stay."

"I don't care!" said the colt.

"I do not like it here.

If I run down the road,
I shall have more fun."

So off he ran, down the road.

By and by he met the old white horse.

"Why are you here?" asked the old horse.

"I want some fun," said the colt.

"I am tired of staying in the meadow."

"The meadow is the best place for you," said the old white horse.

"You are safe in the meadow.

You are too little to see the world."

"I don't care!" said the brown colt.

He shook his head and ran on.

By and by he met a mule.

The mule was pulling a big cart.

"Why are you here?" he asked the colt.

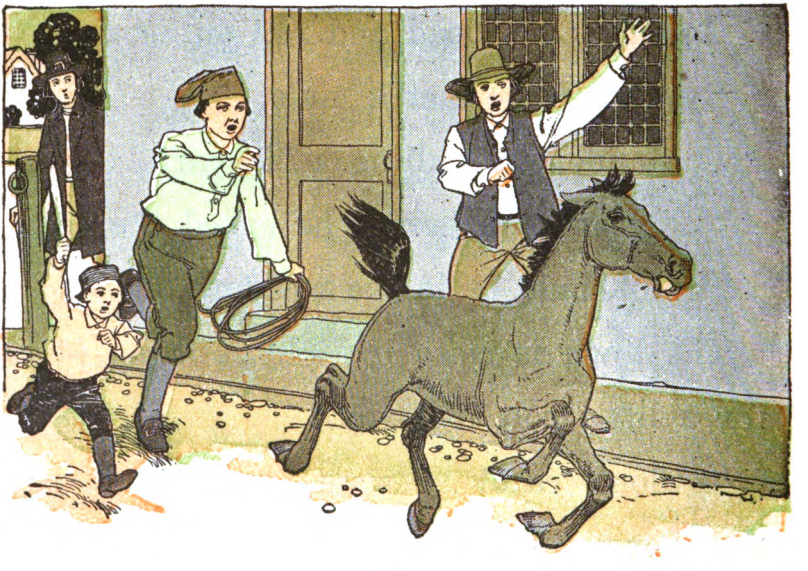
"You should be in the meadow.

The town is close by, and it is no place for a little colt like you."

"I don't care! I want some fun," said the brown colt.

II

The colt ran on until he came to the town.
He had never seen a town before.
What a noise the carts made!
The little colt was frightened.
He wanted to run back to the meadow.
Then some men and boys ran after him.
They shouted at him and tried to catch him.



Soon he came to a big glass window.

He saw his shadow in the window, and he thought it was another colt.

"Oh, there is another colt just like me!" said the little brown colt.

"I will ask him the way to the meadow."

But it was not another colt.

It was only his shadow he saw in the glass.

The little brown colt ran into the window and broke the glass.

The glass cut him, and he fell down.

Then some men caught him.

They took the little colt back to the meadow and shut him in.

Now he does not want to run away.

He never says, "I don't care" any more.

—*Gertrude Sellon.*

THE CAMEL AND THE PIG

I

One day a camel and a pig were talking.

The camel was proud because he was tall.

But the pig was proud because he was short.

"Just look at me!" said the camel.

"See how tall I am!

It is better to be tall, like me."

"Oh, no!" said the pig.

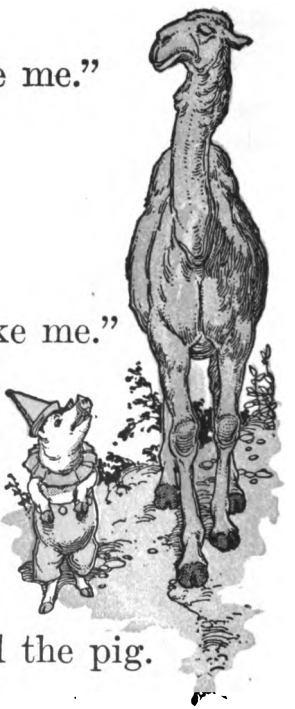
"Just look at me!

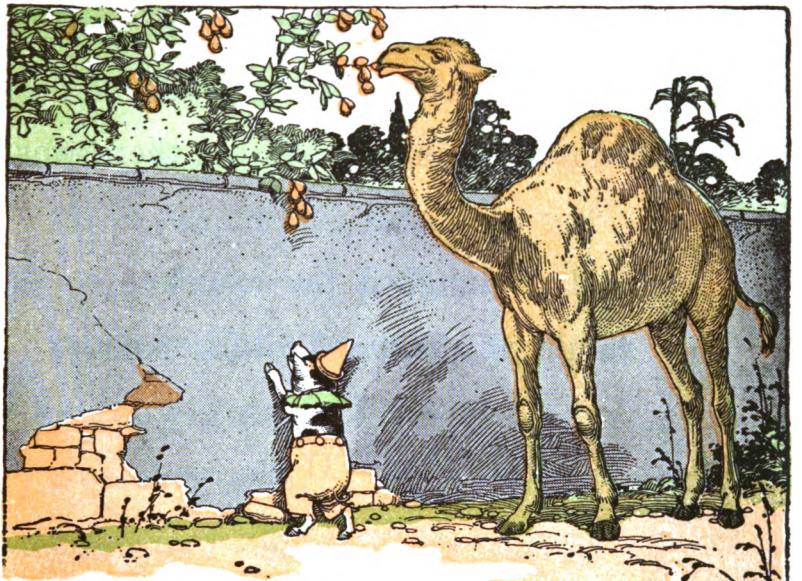
See how short I am!

It is better to be short, like me."

"If I am not right, I will give up my hump," said the camel.

"If I am not right, I will give up my snout," said the pig.





Soon they came to a garden.
All around it was a wall.
There was no gate in the wall.

The camel was so tall that he could see over the wall. He could see fine, ripe fruit in the garden.

His neck was so long that he could reach over the wall and get the fruit.

He ate all he wanted.

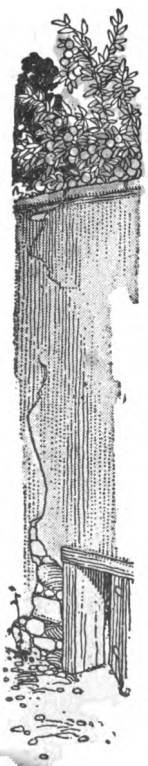
But the poor pig was short.

He could not reach over the wall.

He could not get inside, because there was no gate.

"Ha, ha, ha!" laughed the camel.

"Now would you rather be tall or short?"



II

Soon they came to another garden.

All around it was a high wall.

It was so high that the camel could not see over it.

But there was a gate in the wall.

The pig went through the gate.

This garden was full of fine, ripe fruit, too.

The pig ate all he wanted.

But the camel was so tall that he could not get through the gate.

"Ha, ha, ha!" laughed the pig.

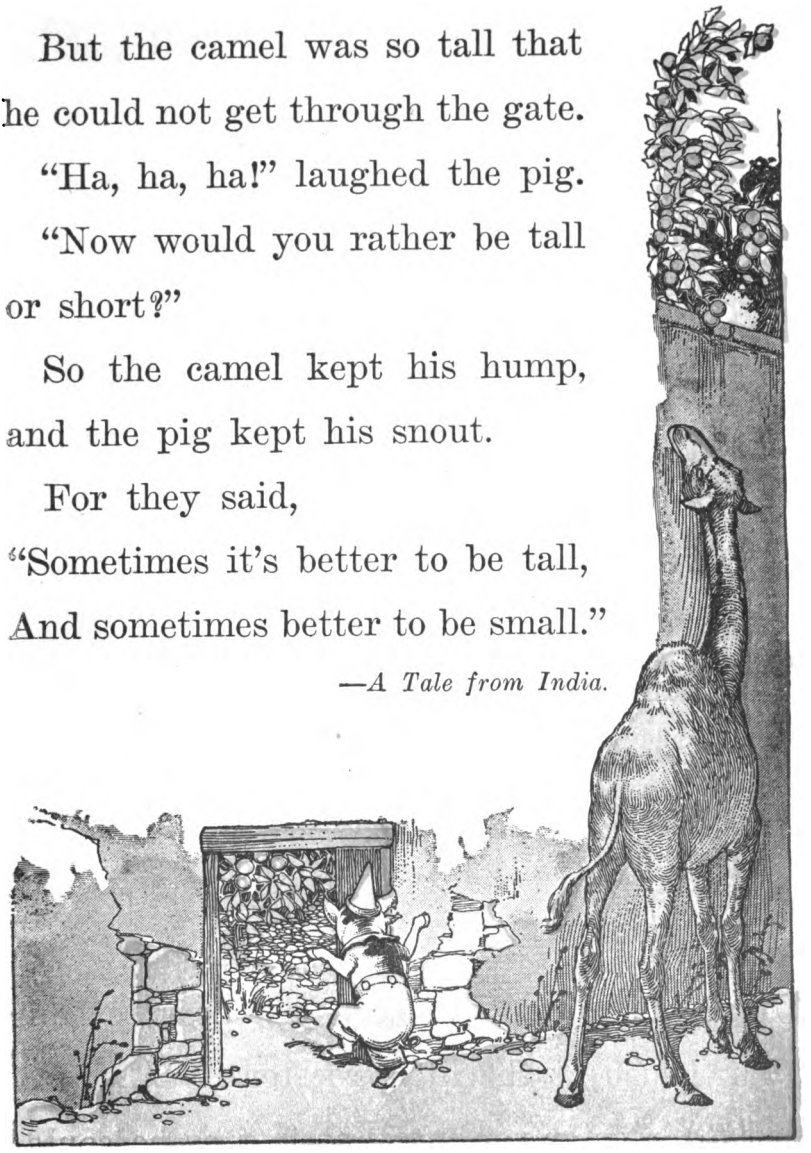
"Now would you rather be tall or short?"

So the camel kept his hump, and the pig kept his snout.

For they said,

"Sometimes it's better to be tall,
And sometimes better to be small."

—*A Tale from India.*



THE LITTLE ROOSTER

I

Once there was a man who had a little rooster.

The little rooster liked to crow.

One night the man said, "How sleepy I am! I will go to bed and have a good sleep."

So he went to bed, and slept.

Next morning the little rooster got up very early and ran to the house.

He flapped his wings and crowed, "Cock-a-doodle-do!"

He crowed so loud that he waked the man.

"That must be the little rooster," said the man.

The man was so angry that he threw his hair-brush at the little rooster.

The rooster ran away as fast as he could.

Then the man said, "Now that I am up, I will plant my garden."

So he planted his garden.

That night he put the little rooster into the hen-yard.

He said, "Now I will have a long sleep."

He went to bed, and slept.

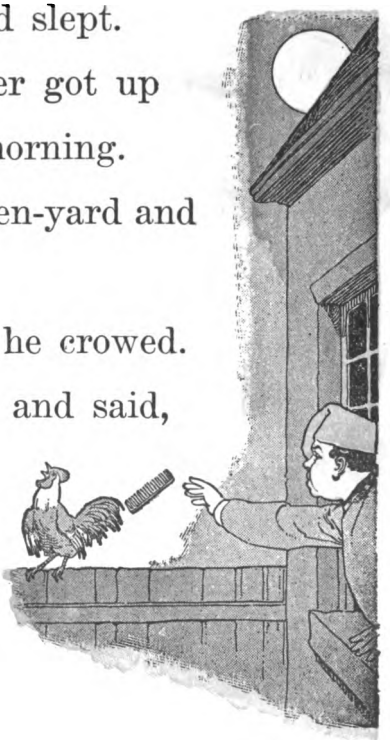
But the little rooster got up very early the next morning.

He flew out of the hen-yard and ran to the house.

"Cock-a-doodle-do!" he crowed.

The man waked up and said, "There is that little rooster again."

He was so angry that he threw his comb at the rooster.



But the little rooster had a comb. So he ran away as fast as he could.

Then the man said, "Now that I am up, I will weed my garden."

So he weeded his garden.

II

That night the man tied the little rooster in the hen-yard with a string.

He said, "Now I will have a long sleep."

So he went to bed, and slept.

The little rooster got up very early the next morning.

He bit the string in two and flew out of the hen-yard.

He ran to the house and flapped his wings.

"Cock-a-doodle-do!" he crowed.

The little rooster crowed so loud that the man waked up.

"There is that little rooster again!" said the man. "How can I sleep?"

He was as angry as he could be.

So he caught the little rooster and gave him away.

That night the man went to sleep early.

He had a long sleep.

The next night he had a long sleep.

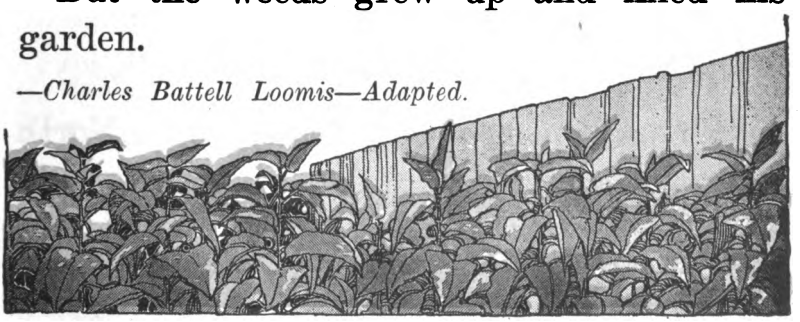
And the next night.

And the next.

And the next.

But the weeds grew up and filled his garden.

—Charles Battell Loomis—Adapted.



NORTH WIND AT PLAY

I

North Wind went out one summer day.

"Now I will have a good play," he said.

He saw an apple tree full of apples.

"Oh, apple tree, come and play with me!

We can have fun together," said North Wind.

"Oh, no!" said the apple tree.

"I can not play with you. I must work.

I am helping my apples to grow.

By and by they will grow big and red.

Then little children can eat them.

Oh, no! I can not play with you."

"We will see about that," said North Wind. "I will make you play with me."

"Puff! puff!" he said, and all the apples fell to the ground.

Then North Wind saw a field of corn.

"Oh, corn, come and play with me!" he said.

"No, no, North Wind!" said the corn.

"I can not play with you just now.

I must stand still and grow.

Look under my long, green leaves.

Do you see the white grains under them?

They must grow big and yellow.

Then they can be ground at the mill.

Little children can have corn bread to eat.

No, no! I can not play with you."

"Puff! puff!" said North Wind.

All the corn fell to the ground.

II

By and by North Wind saw a lily.

"Oh, lily, come and play with me.

We can have fun together," he said.

"Oh, no, North Wind!" said the lily.

"I can not play with you today.

I must take care of my buds.

They will open soon and then they will be beautiful lilies.

Then little children will come to see me.

Oh, no! I can not play with you."

"Puff! puff!" said North Wind.

The lily hung her head.

She could not look up again.

At night North Wind went home.

"What did you do today?" said his father.

"I went out to play," said North Wind.

"But no one wanted to play with me.

So I shook the apple tree, and all the apples fell to the ground.

Then I shook the corn, and it fell, too.

I blew until the lily hung her head.

I did not want to hurt them, Father. I was only playing."

"You are too rough," said his father.

"I know you do not want to be rough.

You must stay at home in summer.

You must wait until the apples and the corn and the lilies are gone.

You may go out to play in winter.

Then you can puff all you want to."

—Old Tale.

THREE BILLY GOATS GRUFF

Once there were three billy goats.

They were all named "Gruff."

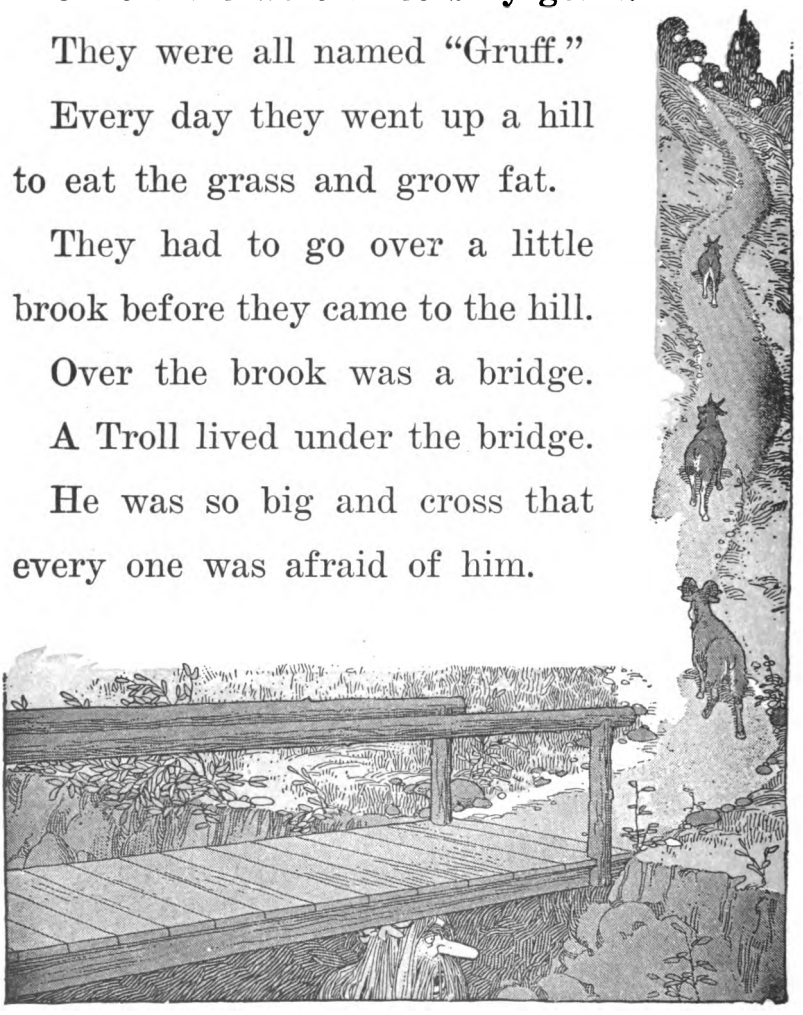
Every day they went up a hill to eat the grass and grow fat.

They had to go over a little brook before they came to the hill.

Over the brook was a bridge.

A Troll lived under the bridge.

He was so big and cross that every one was afraid of him.



One day the three billy goats were going up the hill to get fat.

Little Billy Goat Gruff was the first to cross the bridge.

Trip-trap! trip-trap! went the bridge.

"Who is that tripping on my bridge?" called the Troll.

"Oh, it is just Little Billy Goat Gruff.

I am going up the hill to get fat," said the little billy goat.

"Well, I am coming to gobble you up!" said the Troll.

"Oh, no!" said Little Billy Goat.

"Do not take me! I am too little.

Wait for Second Billy Goat.

He is bigger than I am."

"Well, be off with you!" said the Troll.

Soon Second Billy Goat Gruff came to the bridge.

Trip-trap! trip-trap! trip-trap! went the bridge.

"Who is that tripping on my bridge?" called the Troll.

"Oh, it is just Second Billy Goat Gruff. I am going up the hill to get fat," said the second billy goat.

"Well, I am coming to gobble you up!" said the Troll.

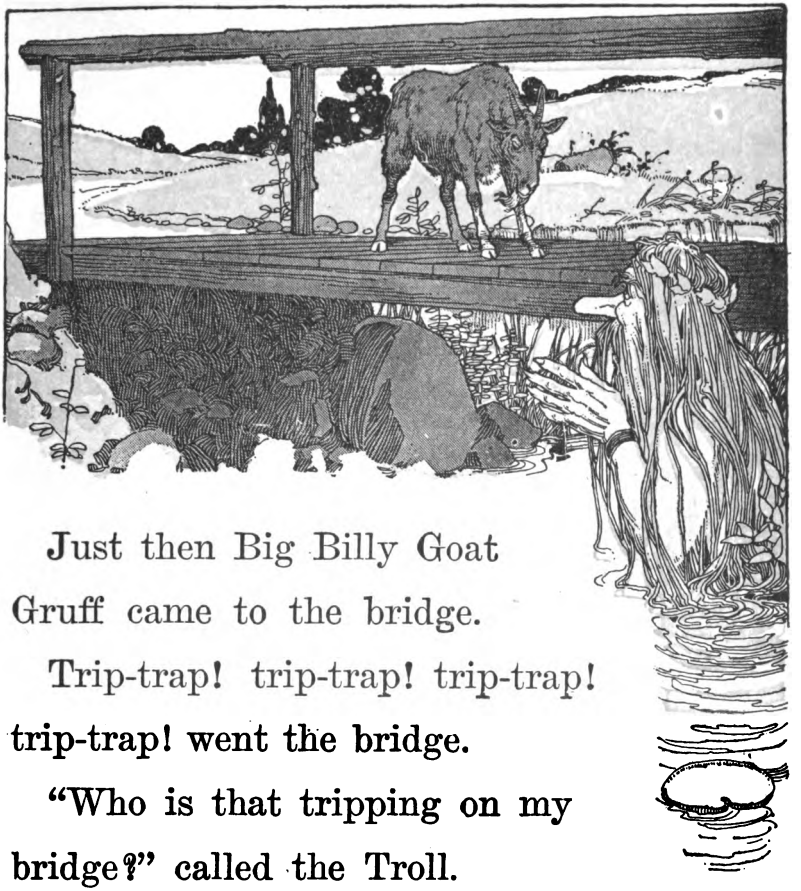
"Oh, no!" said Second Billy Goat. "Do not take me.

I am not very big.

Wait for Big Billy Goat.

He is bigger than I am."

"Well, be off with you!" said the Troll.



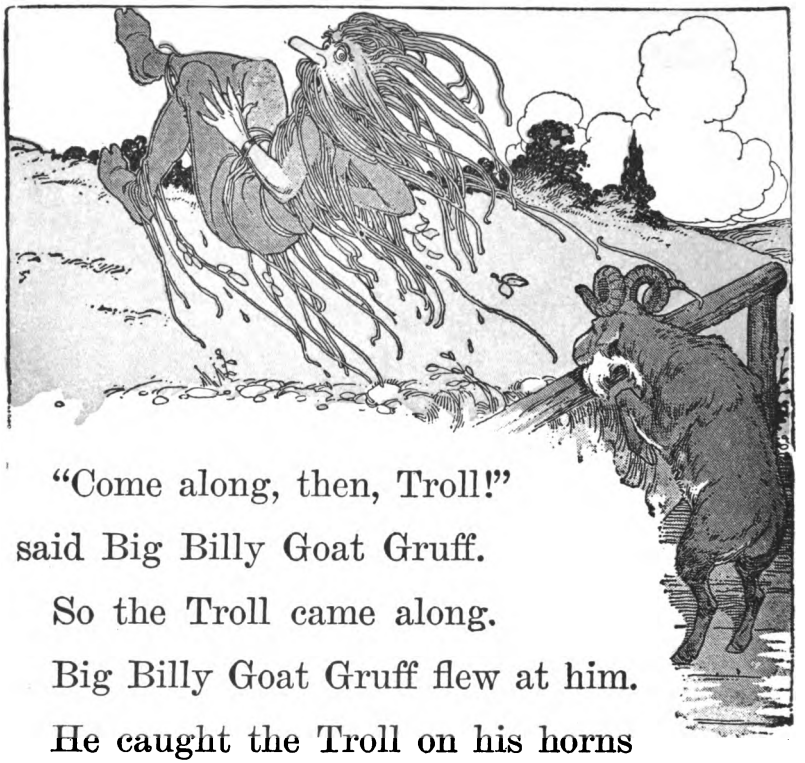
Just then Big Billy Goat Gruff came to the bridge.

Trip-trap! trip-trap! trip-trap! trip-trap! went the bridge.

"Who is that tripping on my bridge?" called the Troll.

"Oh, it is just Big Billy Goat Gruff! I am going up the hill to get fat."

"Well, I am coming to gobble you up!" said the Troll.



"Come along, then, Troll!"
said Big Billy Goat Gruff.

So the Troll came along.

Big Billy Goat Gruff flew at him.

He caught the Troll on his horns and threw him into the brook.

The Troll was frightened.

He jumped out of the water and ran away.

The three billy goats never saw him again.

They go up the hill every day, and now they are as fat as they can be.

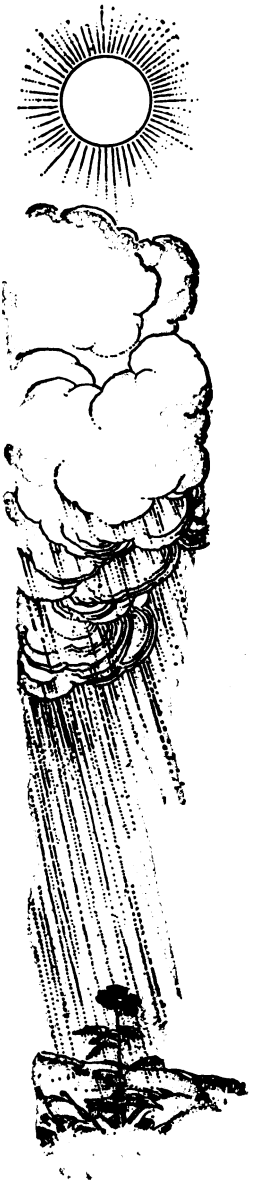
THE LITTLE PLANT

In the heart of a seed
  Buried deep, so deep,
A dear little plant
  Lay fast asleep.

"Wake!" said the sunshine,
  "And creep to the light,"
"Wake!" said the voice
  Of the raindrops bright.

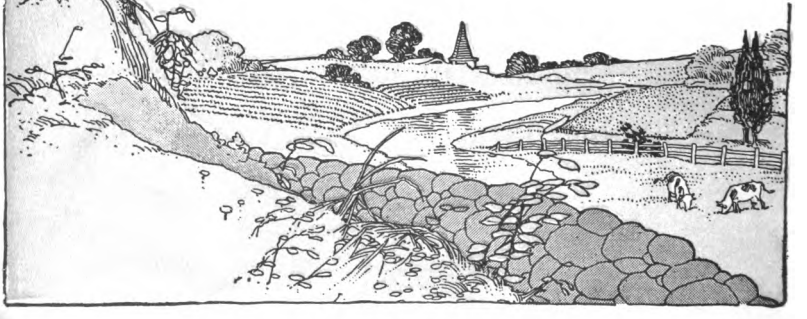
The little plant heard,
  And it rose to see
What the wonderful
  Outside world might be.

—Kate Louise Brown.



THE SWING

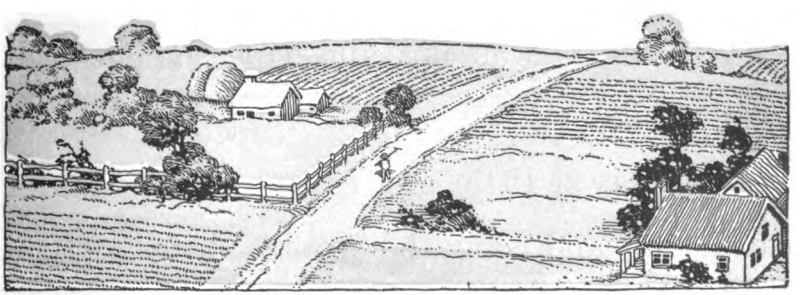
How do you like to go up in a swing,
  Up in the air so blue?
Oh, I do think it the pleasantest thing
  Ever a child can do!

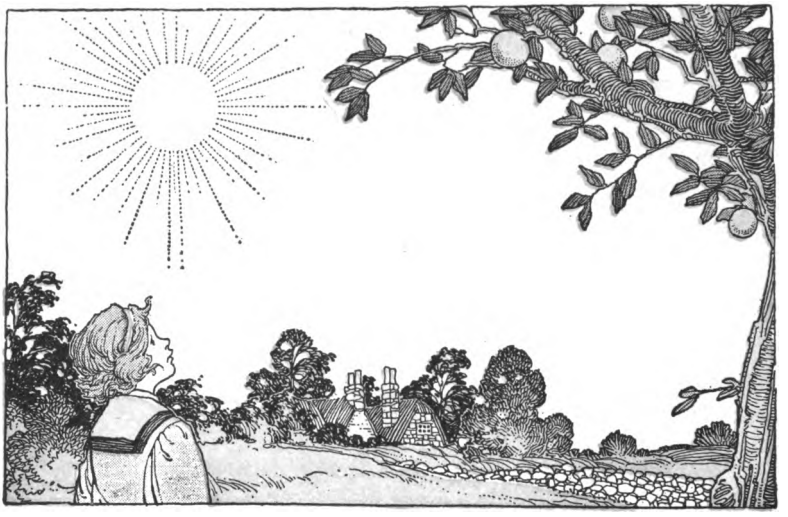


Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the country-side.

Till I look down on the garden green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!

—Robert Louis Stevenson.





THE SLEEPING APPLE

I

A little apple hung high up on an apple tree.

It slept and grew, and slept and grew.

At last it was big and ripe, but it still slept on.

One day a little girl came walking under the tree and saw the apple.

"Why does the apple sleep so long?" said the little girl.

"The world is so beautiful!

I wish the apple would wake up and see.

Maybe I can wake it."

So she called out,

"Oh, apple, wake up! Do not sleep so long.

Wake up, wake up, and come with me!"

But the sleeping apple did not wake.

"Oh, Sun, beautiful Sun!" said the girl.

"Will you kiss the apple and make it wake? That is the way mother wakes me."

"Oh, yes," said the sun, "indeed I will."

So he kissed the apple until it was a golden yellow.

It was as golden as the sun.

But still the apple slept on.

II

By and by a robin flew to the tree.

"Dear Robin," said the little girl, "can you help me wake the sleeping apple?

I can not wake it, and the sun can not wake it. We have tried and tried.

It will sleep too long."

"Oh, yes, little girl, I can wake the apple," said the robin.

"I will sing to it just as I sing to my little birdies in their nest.

I wake my birdies every morning with a song."

"Cheer up! wake up! cheer up! wake up!" sang the robin in the apple tree.

But the sleeping apple did not wake.

"Oo—oo—oo—oo! Oo—oo—oo—oo!"

"Who is that coming through the trees?" said the little girl.

"Oh, it is my friend, the Wind. Oh, Wind, you wake me sometimes at night.

Can you not wake this beautiful apple?

It has slept so long."

"Indeed I can," said the wind.

"It is time for all apples to wake up.

Summer will soon be over."

"Oo—oo—oo," he said, and shook the tree.

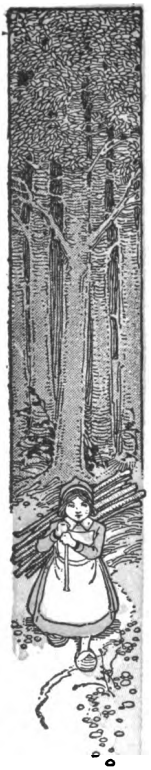
The apple waked and fell down, down, down to the ground.

The little girl kissed its golden cheeks.

"Oh, thank you, kind wind," she said.

"If you had not come, the apple would have slept all the summer long."

—*Folk Tale.*



SWEET PORRIDGE

I

Once there was a little girl who lived with her mother.

They were very poor.

Sometimes they had no supper.

Then they went to bed hungry.

One day the little girl went into the woods.

She wanted wood for the fire.

She was so hungry and sad!

"Oh, I wish I had some sweet porridge!" she said.

"I wish I had a pot full for mother and me.

We could eat it all up."

Just then she saw an old woman with a little black pot.

She said, "Little girl, why are you so sad?"

"I am hungry," said the little girl.

"My mother is hungry, too.

We have nothing to eat.

Oh, I wish we had some sweet porridge for our supper!"

"I will help you," said the old woman.

"Take this little black pot.

When you want some sweet porridge, you must say, 'Little pot, boil!'

The little pot will boil and boil and boil.

You will have all the sweet porridge you want.

When the little pot is full, you must say, 'Little pot, stop!'

Then the little pot will stop boiling."

The little girl thanked the old woman, and ran home with the little black pot.

Then she made a fire with the wood and put the little black pot on the fire.

"Little pot, boil!" she said.

The little pot boiled and boiled and boiled, until it was full of sweet porridge.

Then the little girl said, "Little pot, stop!"

The little pot stopped boiling.

She called her mother, and they ate all the sweet porridge they wanted.

The little girl told her mother about the old woman.

"Now," they said, "we are happy. We shall not be hungry any more."

II

The next day the little girl went into the woods again.

She was gone a long time.

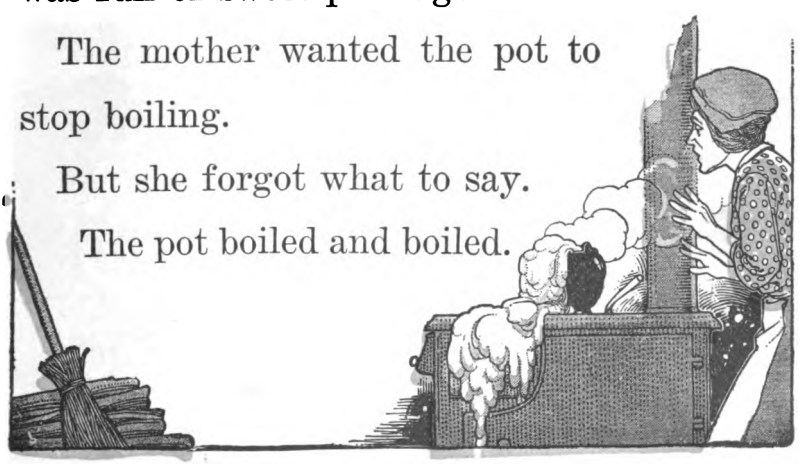
"She will be hungry when she comes home," said her mother.

"I will boil the sweet porridge."

So she put the little black pot on the fire.

"Little pot, boil!" she said.

The little pot boiled and boiled until it was full of sweet porridge.



The porridge boiled over on to the stove.

It ran all over the stove.

Then it ran all over the floor.

It flowed into the street.

It flowed on and on and on.

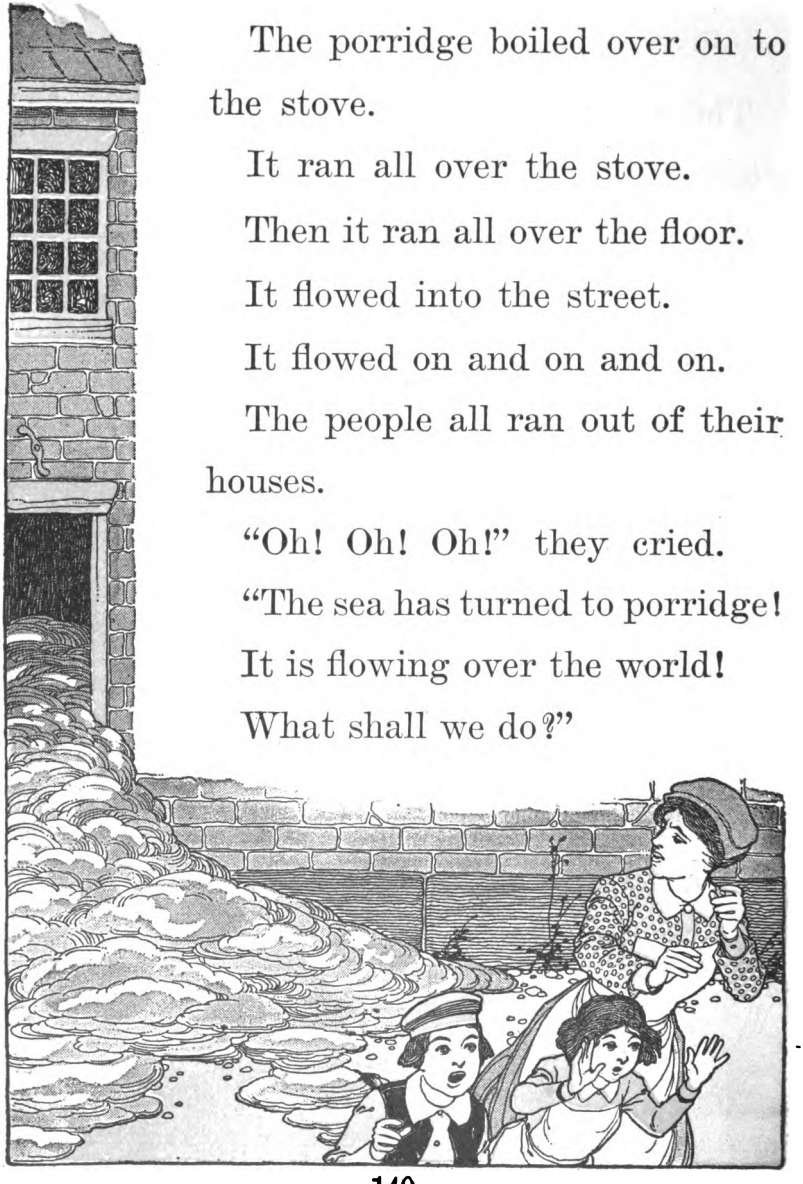
The people all ran out of their houses.

"Oh! Oh! Oh!" they cried.

"The sea has turned to porridge!

It is flowing over the world!

What shall we do?"



No one knew how to make the little black pot stop boiling.

After a long time the little girl came home.

The pot was boiling and boiling.

"Little pot, stop!" said the little girl.

And the little pot stopped.

But for many days after that the street was full of sweet porridge.

When people wanted to get to the other side, they had to eat their way across.

—Folk Tale.

JOHNNY-CAKE

Once there were a little old man, a little old woman, and a little boy.

One day the old woman made a round Johnny-cake.

She put it into the stove to bake.

She said to the little boy, "You must bake the Johnny-cake for us.

We will eat it for supper."

Then the little old man took a spade, and the little old woman took a hoe.

They went to work in the garden.

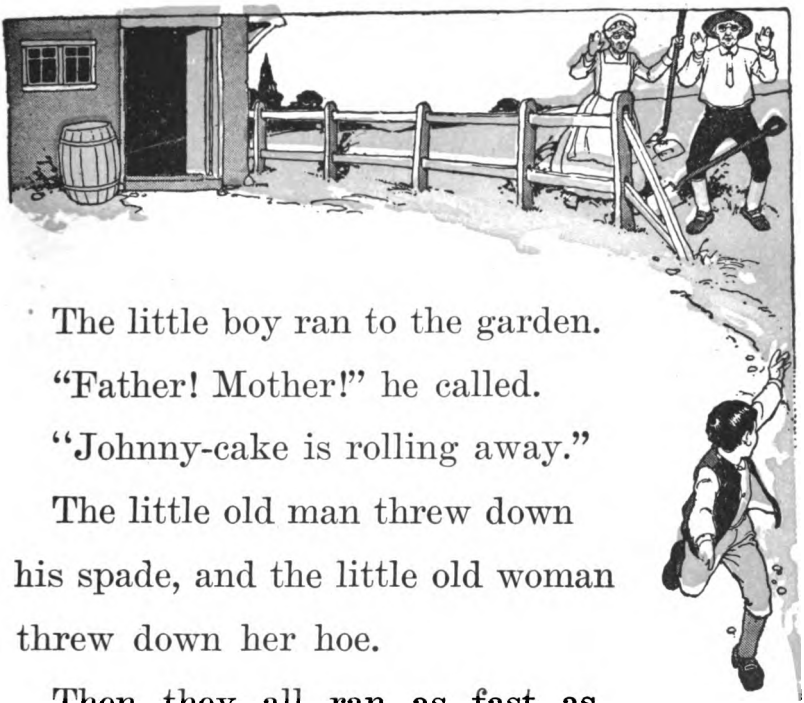
The little boy was all alone in the house.

He forgot about the Johnny-cake.

All at once he heard a great noise.

The stove door flew open, and Johnny-cake rolled out.

Out of the house he rolled.



The little boy ran to the garden.

"Father! Mother!" he called.

"Johnny-cake is rolling away."

The little old man threw down his spade, and the little old woman threw down her hoe.

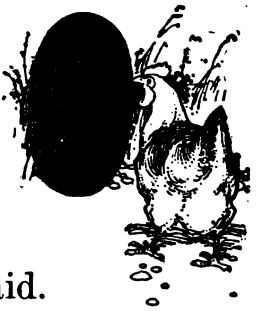
Then they all ran as fast as they could after Johnny-cake.

But they could not catch him.

Johnny-cake laughed and said,

"I am having some fun;
I roll and they run;
I can beat every one."

He rolled on and on.



Soon he came to a hen.

"Johnny-cake, where are you going?" asked the hen.

"Oh, I am out rolling," he said.

"I have rolled away from a little old man,
A little old woman,
A little boy,
And I can roll away from you, too-o-o-o!"

"You can, can you?" said the hen.

"We will see about that!
I think I will just eat you up!"

So the hen ran as fast as she could.

But she could not catch Johnny-cake.

Johnny-cake laughed and said,

"I am having some fun;
I roll and they run;
I can beat every one."

He rolled on and on.

By and by he came to a cow.

"Johnny-cake, where are you going?" asked the cow.

"Oh, I am out rolling," he said.

"I have rolled away from a little old man,

A little old woman,

A little boy,

And a hen.

I can roll away from you, too-o-o-o!"

"You can, can you?" said the cow.

"I think I will just eat you up!"

The cow ran as fast as she could.

But she could not catch him.

Johnny-cake laughed and said,

"I am having some fun;
I roll and they run;
I can beat every one."

He rolled on until he came to a pig.
The pig was lying down.
"Where are you going?" asked the pig.
"Oh, I am out rolling," said Johnny-cake.
"I have rolled away from a little old man,
A little old woman,
A little boy,
A hen,
And a cow.
I can roll away from you, too-o-o-o!"
"Woof, woof! I am sleepy," said the pig.
Johnny-cake went near to him.
"I will make you hear me!" he said.
"I have rolled away from a little old man,
A little old woman,
A little boy,
A hen,
And a cow.
I can roll away from you, too-o-o-o!"

"Woof, woof!" said the pig.

"I am sleepy. Go away!"

He shut his eyes.

Johnny-cake got as near to the pig as he could.

He shouted at him.

"Do you hear me!" he called.

"I have rolled away from
A little old man,
A little old woman,
A little boy,
A hen,
And a cow.
I can roll away
from you, too-o-o-o!"

The pig opened his eyes.

He opened his mouth, too.

He caught Johnny-cake, and ate him up.

—English Folk Tale.

MARY AND THE LARK

Mary: Good morning, pretty lark.
Have you any birdies in that nest?

Lark: Oh, yes. I have three birdies here. They are very beautiful, and they are very good, too.

Mary: May I see them, pretty lark?

Lark: Oh, yes. Come here, little ones. This is Tiny Beak, this is Light Wing, and this is Bright Eyes.

Mary: How beautiful they are!
There are three children in our home, too, Alice, Ned, and I.
Mother says we are very good.
We know how much she loves us.

Bright Eyes: Mother loves us, too.

Mary: I am sure she does.
Pretty lark, may I take Tiny Beak home to play with me?

Lark: Yes, you may take Tiny Beak home with you, if you will bring baby Alice to us.

Mary: Oh, no, no! I can not do that.
Baby Alice can not leave mother.
She is so little!
She would not like to live out of doors, and she is too big for your little nest.

Lark: But Tiny Beak can not leave his mother.
He is such a little bird.
He is too little for your big house. He loves his little round nest the best.

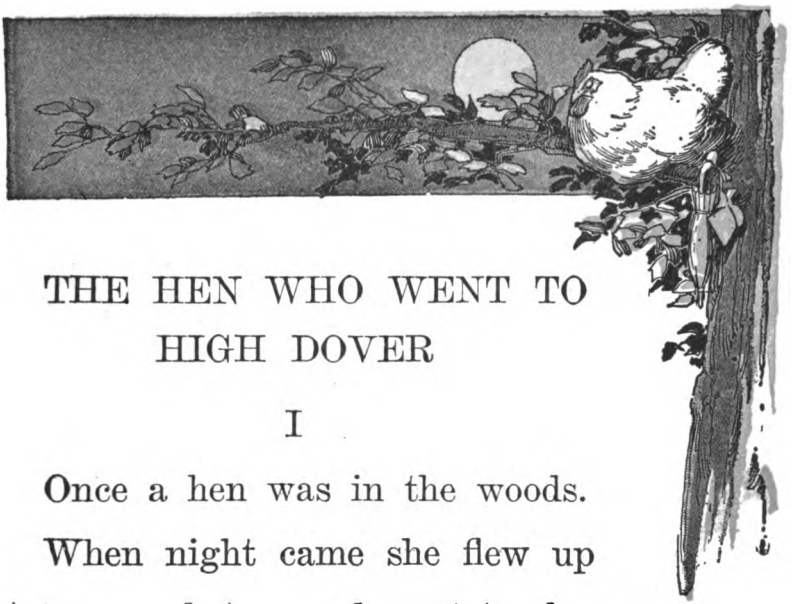
Tiny Beak: Chirp, chirp, chirp! So I do!

Mary: Poor little Tiny Beak!
I will not take you.
I see that your little round nest is best for you.

Lark: North and South and East and West,
Each one loves his own home best.

Mary: Good-bye, birdies! Good-bye!

Light Wing: Good-bye, Mary!
Come to see us again soon.



THE HEN WHO WENT TO HIGH DOVER

I

Once a hen was in the woods.

When night came she flew up into an oak tree and went to sleep.

Soon she had a dream.

She dreamed that she would find a nest of golden eggs if she went to High Dover.

She waked up with a jump.

"I must go to High Dover," she said.

"I must find the nest of golden eggs."

So she flew out of the tree and went up the road.

When she had gone a little way, she met a cock.

"Good-day, Cocky Locky!" said the hen.

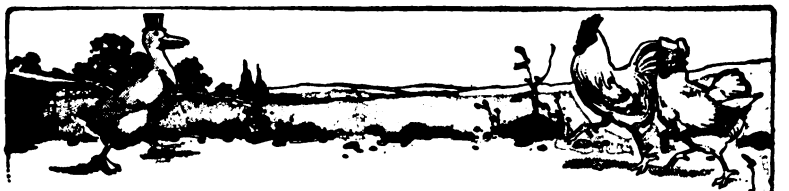
"Good-day, Henny Penny! Where are you going so early?" said the cock.

"I am going to High Dover. I shall find a nest of golden eggs there," said the hen.

"Who told you that, Henny Penny?" asked the cock.

"I sat in the oak tree last night and dreamed it," said the hen.

"I will go with you," said the cock.



II

So they went a long way together until they met a duck.

"Good-day, Ducky Lucky!" said the cock.

"Good-day, Cocky Locky! Where are you going so early?" asked the duck.

"I am going to High Dover. I shall find a nest of golden eggs there," said the cock.

"Who told you that, Cocky Locky?" asked the duck.

"Henny Penny!" said the cock.

"Who told you that, Henny Penny?" asked the duck.

"I sat in the oak tree last night and dreamed it," said the hen.

"I will go with you!" said the duck.

So they went a long way together until they met a gander.

"Good-day, Gandy Pandy!" said the duck.

"Good-day, Ducky Lucky!" said the gander. "Where are you going so early?"

"I am going to High Dover. I shall find a nest of golden eggs there," said the duck.

"Who told you that, Ducky Lucky?" asked the gander.

"Cocky Locky!"

"Who told you that, Cocky Locky?"

"Henny Penny."

"How do you know that, Henny Penny?" asked the gander.

"I sat in the oak tree last night and dreamed it," said the hen.

"I will go with you!" said the gander.

III

So they went a long way together until they met a fox.

"Good-day, Foxy Woxy!" said the gander.

"Good-day, Gandy Pandy! Where are you going so early?" asked the fox.

"I am going to High Dover. I shall find a nest of golden eggs there," said the gander.

"Who told you that, Gandy Pandy?"

"Ducky Lucky!"

"Who told you that, Ducky Lucky?" asked the fox.

"Cocky Locky!"

"Who told you that, Cocky Locky?"

"Henny Penny!"

"How do you know that, Henny Penny?"

"I sat in the oak tree last night and dreamed it, Foxy Woxy," said the hen.

"How foolish you are!" said the fox.

"There is no nest of golden eggs at High Dover.

You are cold and tired.

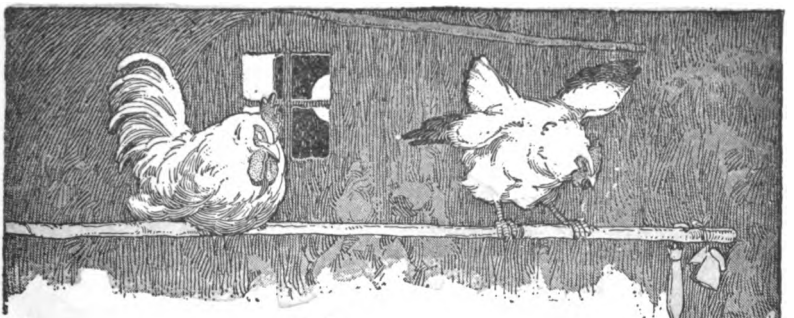
Come with me to my warm den."

So they all went with the fox to his den.

They all got warm and sleepy.

The duck and the gander went to sleep in a corner.

But the cock and the hen slept on a roost.



IV

When they were asleep, the fox ate the gander and the duck.

Just then the hen waked up.

She saw Cocky Locky near her.

She looked for Gandy Pandy and Ducky Lucky.

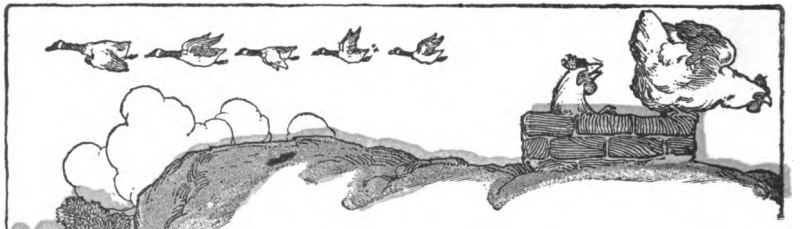
She could not see them, but she saw feathers on the floor!

"I must fool the fox," she said.

So she looked up the chimney.

"Oh! oh!" she called to the fox.

"Look at the geese flying by!"



The fox ran out to see the geese. He wanted some geese to eat.

Then Henny Penny waked up Cocky Locky.

She told him what she had seen.

"Fly! Fly!" she cried.

"Let us get out of here!"

So Cocky Locky and Henny Penny flew up the chimney.

Then they went to High Dover and found the nest of golden eggs.

—*Norwegian Folk Tale.*

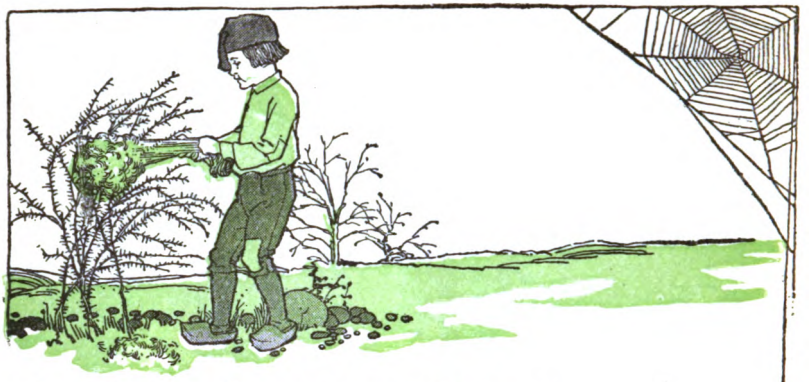
HANSEL'S COAT

Sheep: Where is your coat, little Hansel?
It is cold this spring morning.

Hansel: I have no coat. Mother can not get
me a coat till winter comes.
I wish I could have one now.

Sheep: I will help you, Hansel.
Take some of my wool. There!
Now you can make a warm coat.

Hansel: Oh, thank you! But how can I make
a coat from this curly wool?



Thorn-bush: Come here, Hansel.
Pull the curly wool over
my long thorns. They
will comb it and make it
straight.

Hansel: Oh, thank you! How straight
and soft you have made it!
But this is not a coat yet.
What shall I do now?

Spider: Give me the wool, Hansel.
I will spin the threads, and
make them into cloth for you.
There it is.

Crab: What have you there, Hansel?

Hansel: This is cloth for a coat.

Crab: My claws are like scissors.
I will cut it out for you. There it is!

Hansel: Thank you, kind Crab.
I wish I could sew.
Then I could make my coat.

Bird: I will sew your coat for you.
I sew my nest together every spring. See, I take a thread in my beak.

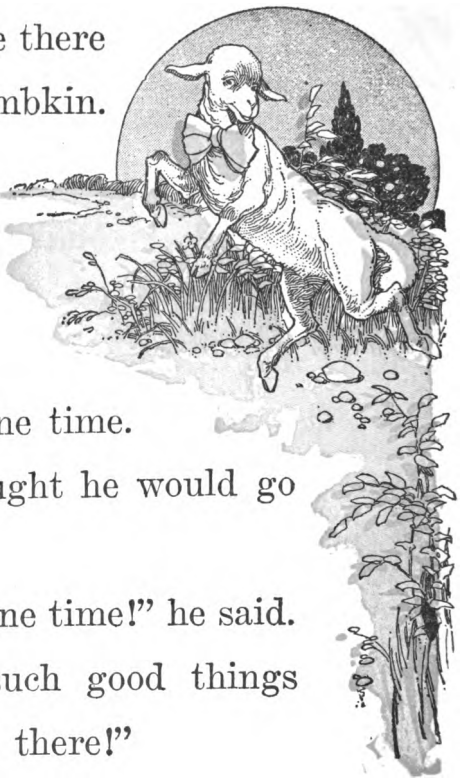
Then I pull it through and through the cloth.
There is your coat, Hansel.

Hansel: Oh, thank you all!
How happy mother will be to see my nice warm coat.

—Folk Tale.

THE LAMBKIN

I



Once upon a time there was a wee, wee Lambkin.

The Lambkin jumped about on his little legs.

He ate the green grass and had a fine time.

One day he thought he would go to see his Granny.

"I shall have a fine time!" he said.

"I shall have such good things to eat when I get there!"

The Lambkin jumped about on his little legs.

He was as happy as he could be.

As he was going along the road he met a jackal.

Now the jackal likes to eat tender little lambkins. So the jackal said,

"Lambkin! Lambkin! I'll eat you!"

But the Lambkin jumped about on his little legs and said,

"To Granny's house I go,
Where I shall fatter grow;
Then you can eat me so."

The jackal likes fat lambs, so he let Lambkin go on to get fat.

By and by Lambkin met a tiger.

Then he met a wolf.

Then he met a dog.

They all like good things to eat.

They like tender lambkins, so they all called out,

"Lambkin! Lambkin!
We'll eat you!"

But Lambkin jumped about on his little legs and said,

"To Granny's house I go,
Where I shall fatter grow;
Then you can eat me so."

The tiger and the wolf and the dog all like fat lambkins.

So they let Lambkin go on to his Granny's to get fat.

II

At last Lambkin got to his Granny's house. Granny came to the door to see him.

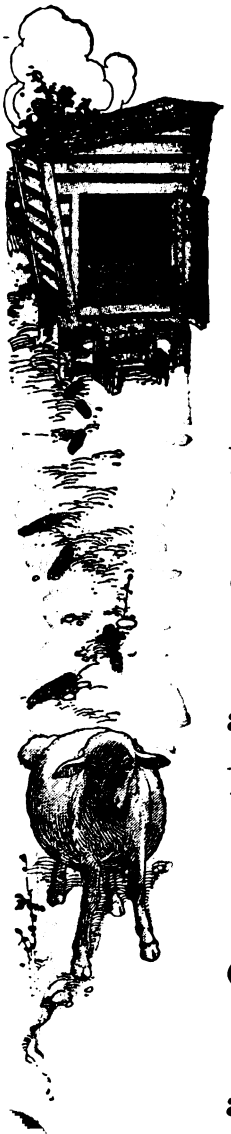
"Oh, Granny, dear!" he said, "I have promised to get very fat.

I must keep my promise.

Please put me into the corn-bin."

So his Granny put him into the corn-bin.

Lambkin stayed there seven days and ate and ate and ate.



At last he grew very fat.

"How fat you are, Lambkin!" said his Granny.

"You must go home."

"Oh, no!" said Lambkin.

"The tiger might eat me up."

"But you must go home, Lambkin," said his Granny.

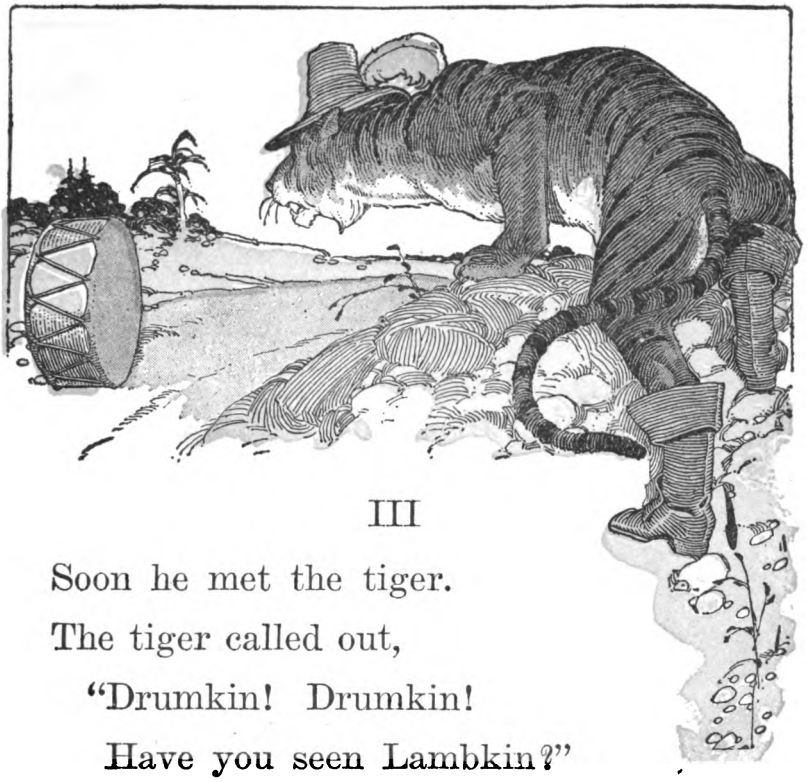
"Well, then," said Lambkin, "I will tell you what to do.

You must take a goat skin and make a little Drumkin. I can sit inside and roll home."

So she made a Drumkin.

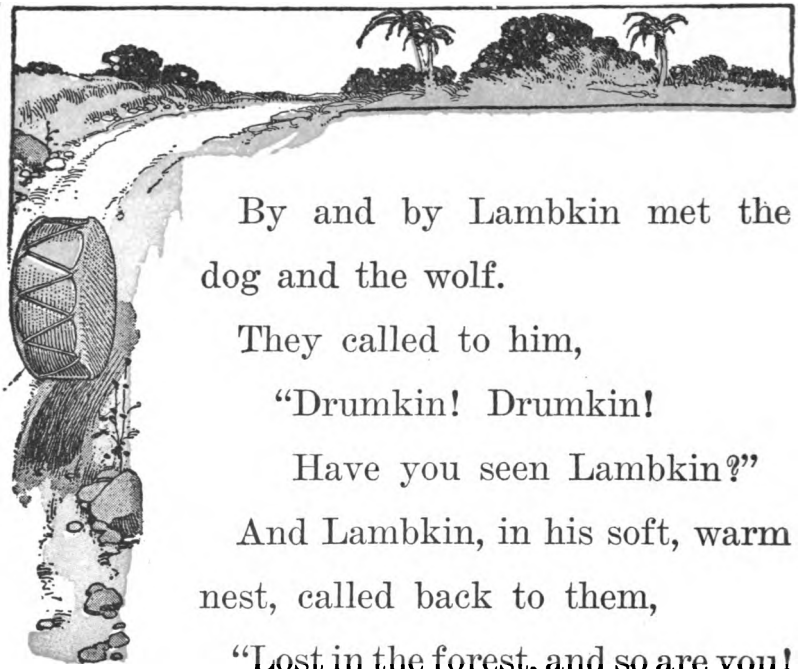
Lambkin got into it, and his Granny sewed it up.

Then Lambkin began to roll along the road to his home.



III

Soon he met the tiger.
The tiger called out,
"Drumkin! Drumkin!
Have you seen Lambkin?"
Lambkin, in his soft nest, called back,
"Lost in the forest, and so are you!
On, little Drumkin! Tum-pa, tum-too!"
The tiger was angry. "Now I shall have no fat Lambkin to eat," he said.
"Why didn't I eat him when I had him?"



By and by Lambkin met the dog and the wolf.

They called to him,

"Drumkin! Drumkin!

Have you seen Lambkin?"

And Lambkin, in his soft, warm nest, called back to them,

"Lost in the forest, and so are you!

On, little Drumkin! Tum-pa, tum-too!"

The dog and the wolf were very angry because they had no fat Lambkin to eat.

But Lambkin rolled along laughing and singing,

"Tum-pa, tum-too!

Tum-pa, tum-too!"

At last Lambkin met the jackal, who said,

"Drumkin! Drumkin!
Have you seen Lambkin?"

Lambkin, in his soft nest, called back,

"Lost in the forest, and so are you!
On, little Drumkin! Tum-pa, tum-too!"

Now the jackal was wise. He knew Lambkin's voice. So he called out,

"Lambkin! Lambkin!
Come out of that Drumkin!"

"Come and make me!" shouted Lambkin.

The jackal ran after Drumkin.

But Drumkin rolled faster and faster, and soon rolled away from him.

The last thing the jackal heard was,

"Lost in the forest, and so are you!
On, little Drumkin! Tum-pa, tum-too!"

—A Tale from India.

SNOW-FLAKES

Child: Little white feathers
Filling the air—
Little white feathers!
How came you there?

Snow-flakes: We came from the cloud-birds,
Flying so high,
Shaking their white wings
Up in the sky.

Child: Little white feathers,
Swiftly you go!
Little white snow-flakes,
I love you so!

Snow-flakes: We are swift because
We have work to do;
But look up at us,
And we will kiss you.

—Mary Mapes Dodge.

THE CLOUDS

White sheep, white sheep,
On a blue hill,
When the wind stops,
You all stand still.

You walk far away,
When the winds blow;
White sheep, white sheep,
Where do you go?

—Old Rime

WORD LIST FOR BOOK ONE

The following list contains the words of Book One that were not taught in the Primer. Many of these words have been developed phonetically in earlier lessons, and are therefore not new to the child when read on the pages indicated. Such words are printed in italic type.

7 Gustava
spring
sun

8 more
here

9 glad
over

10 food
but
threw

11 this
yet

12 just

13 tweet-tweet
yellow
shall
if

14 such
beautiful
sorry

15 hairs
never

16 soft
prettiest
ever

17 think
hung
head
hid

18 felt
very
again
as

19 cricket
bee
plan

20 place
chirp
light
try

21 sunshine
tall
buzz

22 field
fun
together

23 high
best
hiding
squeak

24 summer
many
always
great

25 every
lay
an
grew

26 please
when

27 waiting
cried
own

28 off
laughed
proud

29 Penny
first
baby
story
doggie
given

30 our
cunning
kitty-cats
creep

31 bunnies
green
leap

32 geese
duck-pond
deep

33 five
chicks

34 downy
crying

35 lullaby
closed
lambs
stars
moon
fall

36 ant
leaf
got
blew
sometime

37 catch
kept
near
bit
safe

38 cool
shade
swing
through

39 voice
below
roots
die
new
should

40 bone
across
hide

41 bridge
thought
fell
seen
shadow

42 kite
clouds
butterfly
tied
string

43 *met*
fox
fat
mice
getting

44 foolish
right
tricks
ha
better
than

45 noise
hunter
running
barking
only

46 legs
short
slow
walk
long

47 sure
worms
tree-top
shakes
hawk

48 Molly
pail
sell
money
buy
hatched

49 build

50 began
poor
counted
until

51 patter
caught
afraid

52 fine
hang
bell
neck
ting-a-ling
joy

53 wise
old
wiser
way

54 hare
tortoise
river
swim
hop
race

55 nearly
rest
before

56 slept
hopped
beats

57 flapped
called
reach

58 friend
beasts
hurt
each
talk
knew

59 stayed
well
haste
won't

60 Thanks-
giving
indeed
hungry

61 *outside*
sad
year

62 turkey
song
cut-cut-ca-
da-cut
loud

63 *wheat*

64 children
evening

65 nothing
cones

66 tired
care
shook

67 *bright*
fairy
asked

68 gold
wonderful

69 stocking
darling
write
corner
Santa
goodies
toe

70 country
men

71 Abraham
Lincoln

72 flags
hue

73 stripes

74 window
parade
George
Washington
birthday

75 last

76 street
told

77 grain
plant
grow
ripe

78 reap
thresh

79 flour
bake
loaf

81 Brownie
why
ten
breaking
nine

82 six
seven
eight

83 *hark*

84 goats
grass
turnip

85 because

86 wolf

88 sea
wide
fish
swam

89 cranes
strong
beaks

91 held
claws
fatter

92 robins
reason
lark

93 Jenny Wren
I'm
chick-a-dee

94 does
birdie
longer
till
stronger
flies

95 rise
limbs

96 oak
acorns
tried

97 *hit*
woman
cloth

98 baker
forest

101 pine
needles

102 glass

103 broke

105 gosling
learn
duckling
quack

106 colt

107 calf

108 *gate*
open

109 world
mule
pulling

110 frightened
shouted

112 camel
hump
snout

113 *wall*
fruit

114 *inside*
rather
or

115 it's
small

116 rooster
crow
early
angry
hair-brush

117 comb

118 weed

120 work
puff

121 *stand*

122 lily
buds
lilies

123 rough
gone

124 billy
Gruff
Troll

125 trip-trap
tripping
gobble
second
bigger

129 heart
seed
buried
raindrops
rose
might

130 air
pleasantest
child

131 cattle
roof

133 kiss
golden

135 cheeks

136 supper
fire
sweet
porridge
pot

137 boil

140 stove
flowed
people
turned

142 Johny-cake
spade
hoe
door
rolled

143 having

146 lying
woof

148 Mary
Tiny

149 much

150 South
East
West

151 dream
High Dover

152 Cocky
Locky
Henny
Penny

153 Ducky
Lucky

154 gander
Gandy
Pandy

155 Foxy Woxy

156 *den*

157 feathers
chimney

159 Hansel
curly

160 thorns
straight
spin
threads

161 scissors
crab
sew

162 Lambkin
Granny

163 jackal
tender
I'll

164 tiger
we'll

165 promised
corn-bin

166 skin
Drumkin

167 tum-pa,
tum-too
didn't

169 faster

170 shaking
sky
swiftly
snow-flakes

MANUAL FOR

THE ELSON READERS

BOOK ONE

(REVISED EDITION)

PRESENTING A DETAILED METHOD OF PROCEDURE
FOR THE TEACHING OF READING

BY

WILLIAM H. ELSON

AUTHOR ELSON GOOD ENGLISH SERIES

AND

LURA E. RUNKEL

PRINCIPAL PATTISON SCHOOL, SUPERIOR, WISCONSIN

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INTRODUCTION

In order to teach reading effectively, some systematic plan or method must be followed which will give beginners the ability to *interpret the thought* of the printed page, and at the same time equip them with independent control of the mechanical problems involved. Such a method, definite and detailed, is presented by the Manuals accompanying the Elson-Runkel Primer and the Elson Readers, Books One and Two.

The Elson-Runkel Method

The Elson-Runkel Method is based on the belief that *interesting content* is the most important factor in learning to read; that the keynote of interest is the story-plot; and that the child's delight in the oral story should be utilized in the very first steps of reading. In consequence, this method provides the child with stories of such nature as will grip his interest and constantly develop his power for connected thinking, by means of incident and plot-structure. Through the use of this *vital content* the method develops the various phonetic elements of our language, one by one, as they are encountered in the story. A content of simple but vivid stories, expressed in a typical child vocabulary, will inevitably contain these phonetic elements, and will bring them to the child in the course of his reading *needs* quite as rapidly as he is capable of mastering them. Moreover, the type words selected from such material for drill purposes will come to him in interesting associations—*as integral parts of real stories.*

Prepared by the Elson-Runkel Method, the child is eager to master the mechanical difficulties in order that he may read more of the delightful stories provided for him. The important words

in the story, rich in meaning to him, he quickly learns to recognize. Soon a working vocabulary of printed words is at the child's command, acquired not by painful drill on meaningless forms, but through interesting associations. Thus he is able to read the story he knows and loves. From this point on, awakened interest and purposeful motive carry him forward, with a joy and a growing sense of power to get meaning from the printed page, unknown in a method that subordinates content to memory drill. Throughout, he is eager to master sentences, phrases, and words because they come to him as new forms of a content in which he already has abundant interest. This motive compels him to acquire control of all the problems involved in reading. An important feature of this method is that it economizes effort, not only by utilizing the spontaneous power of interest, but also by developing phonetic elements, *as one by one, they arise naturally in the child's reading.* In this way the motive for mastering difficulties is constantly present, and knowledge acquired is immediately applied, without the painful drill necessary in less vital methods.

Preparatory Development of Each Story

When Book One is placed in the hands of the child, preparatory work in word-control is given in connection with each story, before the reading of the text is attempted. In this treatment, new words are thoroughly developed from sentences, either phonetically or as sight words. Sentences and phrases or group words are listed for drill in phrasing and eye-span. This preparatory work makes the reading lesson, which follows, a pleasure to both the children and the teacher.

The Transition from Primer to Book One

The transition from the Primer to Book One is made easy and natural. The 425 words in the vocabulary of Book One are well

distributed, page by page; the opening stories of Book One are of the same kind as those found in the second half of the Primer; the same type of characters, both child and animal, appear, but in different story-plots; the first three stories of Book One have the same "oral background" treatment in the Manual as forms the basis of the Primer method; however, as a feature of gradation, this oral background here consists of a poem which tells the plot instead of the fuller prose story. The Primer supplies a "crutch" (oral prose "background of familiarity") for the beginner to lean on, while Book One supplies only a "cane" (poem oral background), since the child has now gained a little power to make progress; after the third story of Book One even the "cane" is removed, and the child walks alone.

The early stories of Book One are quite simple, almost sight-reading, and are built largely of words recently used near the end of the Primer. Thus, the momentum gained in the Primer carries the child easily into Book One without discouragement. Notice the simplicity of the word list for these early pages, and note how the first four lines of Book One parallel the phrasing of the early lines of the Dark Pony story (Primer, page 134) and how line 4 (Book One, page 7) rephrases line 3, page 140, Primer.

In addition, the early stories of Book One are arranged on the same basis of page unity that is a feature of all the Primer stories. Each page carries one distinct step in the story plot, which is aided by a picture carefully drawn to visualize the plot action.

In these various ways the transition from the Primer to Book One is made so easy that the pupil begins his new book with confidence and pleasure.

Provision for Silent Reading

Special attention is given to the development of skill in Silent Reading. The following provisions insure a continuous growth in

comprehension and speed through practice in Silent Reading:

(1) Twenty seat work lessons (see cards of New Set VII-B) are provided, of such a nature as to bring into action the pupil's play instinct. The Manual suggests the appropriate places for the use of these cards and offers detailed plan of operation. (See Manual, pages 197, 218, etc.)

(2) A large number of games (see page 201) are suggested, many of which afford practice in Silent Reading.

(3) The Manual from time to time offers suggestions for additional Silent Reading practice. (See pages 273, 302.)

Word-Control Through Phonetics

The manner in which the Elson-Runkel Method enables the child to read the interesting content of the text has already been made clear. The ability to read a given book, however, is not an end in itself, but merely a foundation for the larger power of controlling new words as they are encountered in more general reading. This larger power, it is universally recognized, comes most easily through mastery of the various phonetic elements of our language. The value of this training lies in the fact that it enables the child to control not only the particular type word chosen to illustrate a given phonetic element, but also all words of the same family wherever found in later reading. A detailed plan for establishing such mastery is carefully marked out by the Elson-Runkel Method. This plan, however, differs from that of prevailing mechanical methods, in that the phonetic elements are taken up as, one by one, they appear in the printed story. Thus the child's immediate reading needs, and not arbitrary, adult opinions, determine the order in which these elements are treated, and furnish the motive for their mastery.

Tests of Progress

From time to time the wise teacher will test the progress of her pupils in the ability to read rapidly and understandingly, and in their mastery of the various phonetic elements taught. Rate of reading cannot be measured accurately by using the pupils' text for this purpose, since many children read ahead and become more or less familiar with the text. For this reason it is better to test by means of material that is entirely new to the child, such for example as the cards of New Set VII-B (see page 197). These cards provide reading matter that is new and yet within the known vocabulary of the children.

In testing for phonetics, the teacher may use various methods for determining the independent powers of pupils in the control of words. One excellent method of testing is by the use of Phonetic Chart, A.

Divisions of the Manual

For the sake of convenience, the Elson-Runkel Method is treated in the Manual under the following heads:

Part One—Practical Suggestions (page 189).

Part Two—Games for Drill (page 201).

Part Three—Development of Text (Page 212).

Part One discusses certain fundamental points in the teaching of reading which should be given special attention.

Part Two consists of a series of games (for the most part in connection with card devices) for drill in silent reading and in sentence, phrase, and word mastery.

Part Three outlines the work in connection with the text. It contains the complete development of all selections in Book One, as well as the phonetic elements taught through them.

PART ONE

PRACTICAL SUGGESTIONS

Factors in Reading Ability

Good reading ability is made up of a number of factors, and the teacher should have a clear perspective of the relative values of these factors, as a daily guide in her class work. Obviously, the power to control words comes first. The teacher, however, should remember that word-mastery is merely a means to an end—the interpretation of the *thought* of the printed page. For reading is vastly more than mere word-getting. It is not sufficient that the child can recognize a given word at sight and call it correctly. He must also associate it with its appropriate meaning—it must suggest to him its full content. Finally, reading includes the ability to interpret thoughts in their organized relation to the story, that is, the power of following the plot.

Since thought-interpretation is the ultimate goal of all reading lessons, the teacher should constantly test her pupils to make sure that they have a thorough appreciation of the story-unit.

Aids to Comprehension

Recent studies in silent reading give new emphasis to the fact that *comprehension of thought* is the primary aim in all reading. This fundamental truth has guided the authors in the preparation of the Elson-Runkel Method. In Book One distinct provision is made for the following essential aids to comprehension:

I. Vital Story Content. Interesting stories constitute the most important factor in learning to read. Dr. Edwin B. Huey says, "The child loves a story, loves to get somewhither in what is said, wants an outcome to the discussion." Obviously the story-plot is the keynote of interest. Book One makes constant use of the child's curiosity in "what is going to happen next"; it is rich in stories

having a plot, a series of incidents, and an outcome. A book that ignores the child's interest—his only motive for learning—by failing to provide him with vital story content is extremely wasteful of energy. For interest is the most powerful, impelling force; when it is lacking, its place must be taken by external force. Thus, vital story content that appeals strongly to the child's interest in plot-action is a powerful aid to the development of thought.

II. The Told Story. The child's delight in the oral story should be made use of in the very first steps of reading. Hence the Manual for the Primer contains for each selection the fuller story, of which the Primer text is a simplified version. In Book One, however, the child has gained some power of word-control and some ability to keep in mind the thread of the narrative; in consequence the need for the "background of familiarity," which the oral story supplies, is lessened. The Manual for Book One therefore supplies the oral story (in poem form) only for the first three stories; after this, the teacher will merely give a brief synopsis of the story-plot or omit it entirely as may seem necessary and desirable.

III. Page Unity. In the early lessons of Book One the story-element has been unfolded in such a way as to make each page a distinct unit. As an aid to comprehension, this plan is followed prevailingly throughout the book.

The teacher should make each incident stand out clearly, having the pupils track the story with her by means of the pictures in the text. A good plan for testing the children's mastery of the plot is to ask them to give back the incidents of the story in proper order. Children will be greatly aided in this work by the fact that each important step in the story is visualized in an illustration. The page unit, moreover, forms a convenient basis for the retelling of a part of the narrative by individual pupils.

IV. The Illustrations. The illustrations throughout Book One are an important aid to comprehension. They are not mere decorations, but are so drawn as to present in visual form the

various steps of the narrative. They give, as it were, a panorama of the story, unfolding the action pictorially as the text unfolds it through the printed word. So intimate is the connection between text and illustration that pupils may well be encouraged to study the pictures systematically before they begin to read. The teacher will share with the children the enjoyment that comes from this study, directing their attention to points in the pictures that make the story-action vivid. In this way the illustrations will serve their full purpose, enriching the text and aiding the children to gain the complete content of the story.

V. Dramatization. A further aid to comprehension is found in acting or playing the story. In general the stories of Book One lend themselves to dramatic treatment, thus providing an excellent type of project work. Dramatizing a story makes it *real* to the child and makes his impressions *vivid.* In this way the several incidents are made to stand out distinctly, and the child is enabled to reproduce them in their proper order. For, when the child becomes an actor in a drama he must hold in mind the run of events and do "team work" with others. The teacher should remember that entertainment and show are not the aims, but an accurate interpretation of the story—a better seeing and a keener appreciation. Some of the stories may well be dramatized several times, for this will call into action all the different children, offer opportunity for individual initiative, and strengthen the feeling of unity for the story-whole. If pupils are given a large part in planning and arranging the dramatic presentation, the value of the exercise will be the greater.

Eye Movement and Phrasing Ability

In reading, the eye moves along the line by leaps or jumps, making pauses by the way. Dr. Huey has pointed out that slow readers read a word at a time, while rapid readers visualize complete phrases, making only a few pauses per line. By scientific tests

Dr. Gray has shown that the average number of eye pauses for eight elementary-school pupils rated as good readers was 6.1 per line, while that of nine pupils of like grades rated as poor readers was 10.8. Thus, the ability to take in longer groups of words—phrasing ability—is an important factor in reading efficiency. In oral reading the distance that the eye travels in advance of the voice is called the *eye-voice span.* Investigations show that good readers have a longer eye-voice span than poor readers. In the early grades, where oral reading predominates, the eye-voice span should steadily increase and the number of eye-pauses should decrease.

A simple experiment for showing the eye movement may be made by standing behind the reader and holding a hand-mirror in front of the reader's eyes in such position as will show the eye movement. Indeed, by this experiment one can roughly determine the number of pauses the eye makes per line. Since the eye span affects rate in reading, practice should be given to increase the eye span. Excessive drill on isolated words, so common in phonetic systems of beginning reading, tends to establish the habit of a short eye span, whereas drill on phrases and groups of words tends to develop the habit of a long eye span, so essential to speed and comprehension.

The Elson-Runkel Method makes definite provision for establishing the habit of phrasing. In the Primer, through the use of flash cards (New Set IV), phrasing practice is given on word-groups. This drill is supplemented by the use of phrase cards (New Set VI) for seat work. This practice is further supplemented by the use of seat work cards (New Set VII-A) for Silent Reading and crayoning. In Book One, New Set VII-B provides for continuing this practice in Silent Reading. These cards provide tests for comprehension and at the same time supply seat work of an educative kind. Such exercises supported by the free use of the blackboard, drilling on the sentences and phrases listed in the Manual, tend to decrease the number of eye pauses, to increase the reading rate, and thus to aid in thought-getting.

Sentence, Phrase, Word, and Phonetic Development

A complete system of phonetics is worked out in the Elson-Runkel Method, based on the vocabularies of the Primer and the Elson Readers, Books One and Two. The fundamental phonetic elements are thoroughly developed. The Primer Manual treats the various sound elements which enable the child to master the important phonetic words found in the text. The Manual for Book One builds on the foundation of phonetics previously taught.

Systematic drill should be given on the sentences, phrases, and words listed for that purpose. Advantage should be taken of the phonetic cards and games to make this part of the work enjoyable to the children. The plan provides for two lessons in reading and one separate exercise in phonetics each day. In the Elson-Runkel Method all phonetics are developed from *known words.* Opinions differ as to *when* phonetics may be profitably introduced and as to the amount of *time* that should be devoted to them, but there is common agreement that the phonetics taught should have *immediate bearing* on the reading in hand, and that this training may best be given in a separate lesson. (See *The Twentieth Yearbook* of the National Society for the Study of Education, page 12.)

Reading from the Book

The teacher should make sure that the pupil has the *thought* of a sentence before he attempts to read it aloud. Time should first be allowed for silent interpretation. This will enable the pupil to read aloud with understanding.

It is well not to allow children to point to the words as they read, for such a habit tends to weaken the feeling for phrase-unity. When they have acquired some power, they should read more than one sentence at a time—a group of sentences, a page, even an entire story. In this way they learn to tell "what it's all about."

The teacher should not fail to show children by example how to read difficult sentences. Indeed, from time to time, she should

read entire pages for them. This presentation of a "model" by the teacher should not, however, precede the effort of the pupils to express the same passage.

The Personal Touch

It is desirable to establish a vital connection between the pupils and the selection, for it is the personal touch of interest that counts with children. Recognizing this fact, the authors have chosen stories that largely center around characters and incidents that are significant to the normal child through his own experience. The teacher will utilize this basis of personal knowledge by reviving the experiences of the children. This gives a sense of reality to the story and enables pupils to realize in imagination the events they read about.

Children's Limited Experience

It goes without saying, however, that no body of material can be chosen that is wholly based upon experiences common to *all* children. When the teacher finds a story, or an incident in a story, that deals with experiences foreign to some of the children, it must be made meaningful to them. There are many ways of giving such a passage significance and, therefore, vividness. The teacher recounts experiences of her own that are similar to those described in the story. She has seen what the characters in the narrative saw, or something quite like it; so she tells about it. She may directly, by means of objects, or indirectly, by means of pictures, supply the necessary concrete experience. Whatever method she employs, it is important that she should avoid the common mistake of assuming that the printed name of an object *calls* up to the children its appropriate mental picture, when in fact the word has no significance whatever. A safe maxim for the teacher, here, is "Be sure that the pupils have mental images corresponding to the words they read."

Suggestions for Supplementary Work

In Part Three of this Manual, supplementary stories, verses, songs, games, projects, occupational work, etc., are suggested for use in connection with individual stories or story-groups. For convenience, these suggestions have been placed immediately following the Manual treatment of the basic story which they are intended to supplement. This additional material gives variety and enrichment to the work and offers enlarged exercise-ground for establishing the child in the mechanics of reading. At the same time it increases interest through new treatment of a theme that is already familiar.

Before taking up a new story, the teacher should consult the Manual treatment of both the basic and the supplementary stories. She will then be in a position to make her program in the light of all the data offered, drawing upon the supplementary material in the most advantageous way. It is not expected that the teacher will find time to use all the supplementary material suggested, but rather that selection may be made according to her needs and available time.

Games for Drill

Part Two of this Manual consists of games, suggested as a means of practice in silent reading and of making interesting the necessary drill upon the mechanics of reading. In Part Three reference is made by number to games in this list that are suited to the particular kind of drill required. These suggestions, however, are merely tentative. The teacher should feel free to draw upon any game in Part Two, whenever it seems suited to her needs.

Supplementary Equipment for Primer and Book One

The Elson-Runkel Method is provided with a series of carefully prepared charts and sets of cards that add interest to the work and afford abundant opportunity for practice work in silent reading,

and in mastery of sentences, phrases, words, and phonetics. This supplementary equipment for use with the Primer and Book One consists of the following units:

FOR PRIMER

New Set I—Outline Pictures (9 cards, 18 pictures)
New Set II—Letter and Phonogram Cards (69 cards—print and script)
New Set III—Word Cards (295 words, 75 print and script)
New Set IV—Phrase Cards (153 phrases and group words)
New Set V—Seat Work Letter Cards (word builders; one card per pupil). For use with Book One, also
New Set VI—Seat Work Sentence Phrase, and Word Cards (12)
New Set VII-A—Seat Work—Silent Reading and Crayoning (10 cards; 20 lessons)
Pupil's Hand Chart—Pre-Primer Booklet (32 pages, illustrated in colors)
New Wall Chart—36 pp., illustrated
Phonetic Chart, A—(37 strips). For use with Book One also
New Teachers' Edition (Primer)—Complete, detailed Manual

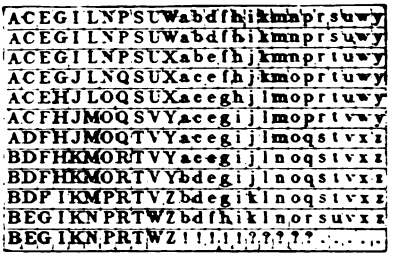
FOR BOOK ONE

New Set V—Seat Work Letter Cards (See Primer list above)
New Set VII-B—Seat Work—Silent Reading and Crayoning (10 cards; 20 lessons)
New Set VIII—Letter and Phonogram Cards (75 cards, print and script)
New Set IX—Word Cards (First 150 Words of Book One)
Phonetic Chart, A—(See Primer list above)
New Teachers' Edition (Book One)—Complete, detailed Manual

A detailed description of each unit in the Primer list was given in the Primer Manual. Certain of these sets may well be used in connection with Book One for quick review, especially New Sets II and III. A full description of the sets for regular use with Book One follows:

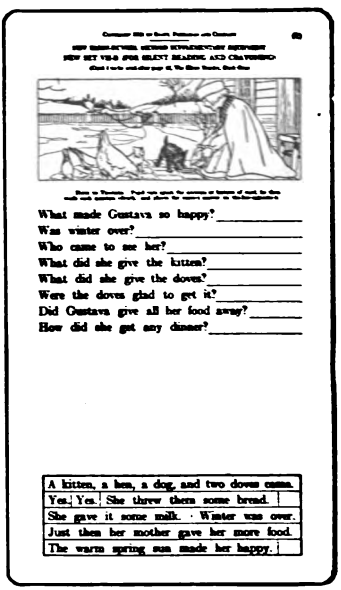
NEW SET V

These seat work cards consist of all the letters of the alphabet, both capitals and small letters. The letters are to be cut apart and used for word-building. These cards are 9x14 inches, and one card is needed for each pupil. For use with both Primer and Book One.



NEW SET VII-B

This set furnishes valuable seat work practice for developing both comprehension and speed in Silent Reading. The questions and answers on each card are so phrased as to contain only words that have been developed previous to the time when the card is to be used. The plan of use is as follows:


What made Gustava so happy?
Was winter over?
Who came to see her?
What did she give the kitten?
What did she give the doves?
Were the doves glad to get it?
Did Gustava give all her food away?
How did she get any dinner?
A kitten, a hen, a dog, and two doves came.
Yes. Yes. She threw them some bread.
She gave it some milk. Winter was over.
Just then her mother gave her more food.
The warm spring sun made her happy.

The pupil cuts apart the answers from the bottom of the card; he then reads each question silently and places the correct answer opposite it. Most of the questions require the pupil to judge what the correct answer is by a scrutiny of the picture, or by his familiarity with the plot of the story (which he has previously read in Book One), but occasional questions are in the nature of general intelligence tests.

At first the pupil should be allowed as much time as he wishes for answering each card, but after he has become accustomed to this type of work the teacher may increase his speed in silent reading by introducing the time

element. One good way is to play Game No. 18, page 204, which brings into action the competitive instinct. By recording the results of the game, the teacher can determine a standard time that average pupils should be allowed for the various cards.

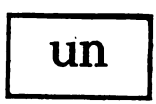
When each card has been read silently, and the questions answered, pupils should place the cut-apart answers in a properly labeled envelope, for use in later reviews or by subsequent classes.

The card may then be used for additional seat work by having pupils crayon the outline pictures. Pupils may be allowed to color the pictures according to their individual art sense, or they may be directed to follow the color scheme as shown on the picture in Book One. The set includes 10 cards, printed on both sides, thus furnishing 20 Silent Reading exercises. (Size of cards, 6¾x12 inches.)

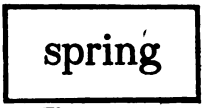
NEW SET VIII

This set contains 75 cards (size 4x7 inches) which show all the phonetic elements treated in the Manual for Book One, and include all the letters of the alphabet. Large print is on one side and script on the reverse. The cards are similar to the small reproduction here given. The following Index shows the complete contents of the set:

a, 51	e, 55	ick, 16	one, 29	str, 33
ad, 27	each, 25	id, 4	ong, 28	sw, 20
ade, 12	ead, 3	ide, 13	oon, 10	t, 70
ag, 31	eak, 37	ie, 15	op, 22	th, 45
air, 41	eap, 35	im, 21	ot, 11	thr, 47
all, 9	east, 24	in, 46	own, 8	u, 71
am, 36	eat, 23	ine, 38	ox, 43	uff, 39
ang, 19	eed, 40	j, 60	p, 66	um, 49
ant, 34	een, 14	k, 61	pl, 5	un, 1
ark, 17	eet, 32	l, 62	q, 67	v, 72
atch, 18	est, 6	m, 63	r, 68	w, 73
b, 52	f, 56	n, 64	s, 69	wh, 7
c, 53	g, 57	o, 65	sk, 50	x, 74
d, 54	h, 58	ock, 44	sp, 42	y, 2
dr, 48	i, 59	old, 30	st, 26	z, 75



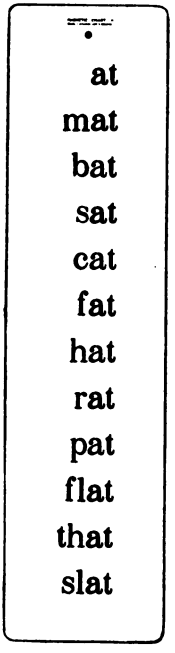
NEW SET IX



This set consists of 150 cards containing the first 150 words of Book One. The cards furnish excellent material for drill on word-mastery, and for practice in building sentences and phrases; they are called into play in many of the games listed on pages 201-209. The accompanying illustration indicates the appearance of the cards. They are assembled in a strong box, and are indexed in the order of their use. (Size of cards 4x9⅜ inches.)

PHONETIC CHART, A

This set contains on long cardboard strips (size 6x24 inches) the various word-family groups developed throughout the Manuals for the Primer and Book One, together with the consonants and blends taught. They may be placed on the blackboard ledge, or hung from the hooks provided with each set. These strips are arranged on the following plan: Strips 1-16, backed up by 17-32, contain the word-family groups of the Primer, and are a complete unit; strips 33-48, backed up by 49-64, contain the word-family groups of Book One. The set can, therefore, be divided and used by two teachers. The last five strips, 65-69, are printed on one side only and are also for use with Primer and Book One. These strips group the various consonants and blends developed and offer valuable practice in the formation of words. Pupils reading the Primer may be given cards from New Set II and asked to see how many words they can build by placing these cards from New Set II in contact with strips 65-69 of the Phonetic Chart; pupils reading Book One will use these five strips in this way in conjunction with New Set VIII.



The phonogram of a word-family group is shown first and is followed by the words of the group in the order in which they are developed in the Manual. The teacher should be careful not to ask pupils to read words in the group that are formed with sounds or blends not yet taught.

For example:

After the *at* phonogram has been taught, Card I of the Phonetic Chart, A may be shown the pupils. (See accompanying reproduction.) At that

time they will know five consonant sounds and will be able to read the first five words; namely, *mat, bat, sat, cat, fat.* Soon the sound of *h* is developed and then pupils will be able to read the next word, *hat,* and so on until all consonants and blends have been developed. Do not ask pupils to say the word *hat* until the *h* sound has been developed.

TEACHERS' EDITION OF BOOK ONE

The complete Manual, bound with the text of Book One, furnishes detailed suggestions for the teaching of reading through the Elson-Runkel Method.

PART TWO

GAMES FOR DRILL

Game 1. Have list of phrases or words on the board. Select two children, giving each a pointer. As a phrase or word is called, see which child can find it first. Then select two more children, and so on. Or cards from New Set IX* may be used, by placing them on the blackboard ledge.

Game 2. Place strips from Phonetic Chart. A on blackboard ledge. Call one child to read the word families given. If he fails to read correctly and quickly, call another child. See who can read all the strips on the ledge, most readily.

Game 3. Have phrases or words on board. Say a phrase or word and then call a pupil to erase it. Continue until all are erased.

Game 4. The man who built the house didn't have time to build the chimney. We will build it for him. Every time a child climbs the ladder to the roof of the house (with a word), he carries a brick for the chimney. Every child who can carry a brick, places it in the chimney.

Game 5. Have words on board. A child thinks of one of these words; another child tries to guess it by saying, "Is it (food)?" pointing to "food." Continue until word is guessed.

Game 6. Place two columns of words on blackboard—same words in different positions. At a signal two children pass to the board to see which can say column of words first.

* References are to New Supplementary Equipment. See pages 195-200.

Game 7. Teacher holds a package of word cards (New Set IX) in her hand. She begins with John and shows him a word; if he can pronounce the word, he gets the card. If he does not recognize it, she passes to the next in order, Tom. Tom gets the card if he knows the word. Teacher goes up and down the class until her package of word cards is exhausted. John has ten cards—more than any other child, and so wins the game.

Game 8. Hold a group of word cards (New Set IX). Call out a word. Flash one after the other of the cards, the children to clap hands when the given word is shown.

Game 9. Hide phonetic cards (New Set VIII) or word cards (New Set IX) about the room. Allow children to hunt for them, taking only the ones they know. Who has the most at the end of the game?

Game 10. Picture of a swing tied to the branch of a tree is placed on the board. The words to be drilled are written parallel to the swing. Child naming the greatest number of words "swings the highest."

Game 11. Teacher flashes a phonetic card (New Set VIII) or a word card (New Set IX) before children and calls on a child to speak the sound or word. If he does not say it correctly, give him the card, tell him the sound or word, and later call on him to pronounce it.

Game 12. Draw a barn with yard surrounding it. Place animal names in barn and yard. How many children know all the animals?

Game 13. Take phrases from the lists given in Part Three. Children stand in a row in front of the board looking at

the first phrase. When a child is sure that he can repeat it from memory he turns his back to the board. Teacher waits until all have turned their backs. The child who turns first wins the game. Teacher requires all to repeat phrases.

Game 14. Draw birds and write a word under each bird. See how many birds fly away (are erased) when the words beneath them are called.

Game 15. Teacher places a column of words on the board. John and Mary step to the board. Teacher points to a word. Which can pronounce the word first, John or Mary? Sometimes John recognizes it first; sometimes Mary; sometimes both recognize and pronounce the word at the same time. Children are the judges. They decide who wins the game, and choose the next two contestants.

Game 16. Children stand in semicircle. One child plays on the outside of the semicircle, standing directly behind No. 1. Teacher starts in front of No. 1 on the inside of the semicircle, holding a package of word cards (New Sets III and IX) in her hand. She holds a word in front of No. 1; if he correctly calls the word before the child behind him calls it he gets the card. If, however, the child behind him is the first to name it, they exchange places. Teacher continues to the opposite end of the semicircle and if her cards are not exhausted begins with No. 1 again. The game is to hold one's place in the semicircle and get as many of the cards as possible.

Game 17. Place phonogram cards (New Set VIII) on blackboard ledge. Give each child a consonant card and see how many words he can make by placing it before phonograms, skipping those that do not make words that he knows, as:

b un	b id	b est
c all	c atch	c one

Game 18. Give each pupil a card from New Set VII-B. See who can first read silently all the questions and cut and properly place the answers.

Game 19. Draw a large basket and write words on it. See how many can carry it by calling all the words.

Game 20. Distribute word cards (New Set IX), giving one word to each child. Call a phrase, as, "very sorry." The children who have these words pass to the front of the room and stand in correct order to form the phrase.

Game 21. Show a card from New Set IX. Have children open their books at a given story, and find the word in some sentence in the story. Have a child say the word and then read the sentence containing it.

Game 22. Draw a garden and put words in for flowers. How many children can name all the flowers?

Game 23. One child, who is "It," faces the class and says a word, as *run.* The other children tell him words that rime with *run.* The child who tells the most words wins the game and is "It" for the next game.

Game 24. The teacher whispers different words to several children. The child who thinks of the most words to rime with his word wins the game.

Game 25. Write any number of phonograms on the blackboard—one for each child. Suppose twelve children are playing. Each child chooses a phonogram card (New Set VIII) and takes his place at the blackboard where his phonogram is written. Each of the

twelve children pronounces his phonogram. Teacher rings a bell as a signal. No. 1 changes places with No. 12. They repeat the phonograms acquired by the exchange. No. 2 and No. 11 now change places and pronounce the phonograms acquired. No. 3 and No. 10 change places. The process is repeated until all have changed places. At first teacher may ring bell as a signal. After one round has been played no signal will be needed.

Game 26. Draw a fish pond on the blackboard. See who can catch the most fish by calling words which are written in the pond to represent fish.

Game 27. Write a column of words. Call on one child at a time to say a word; if he knows it, draw a stone for a wall. See how high a wall can be built.

Game 28. Have a "spelling down" match, to see which child can stand the longest, using cards from New Sets VIII or IX.

Game 29. If twenty children play, write nineteen words on the board. Place these words far enough apart so that each child can stand with his back to a word. Write the word high enough to be just over his head. The twenty children stand in a part of the room opposite the board which contains the words. When the teacher rings the bell each child tries to run to a word he recognizes, before any other child can reach it. If he succeeds, he stands at the board with his back to it. Since there are but nineteen words, one child (John) fails to get a place on the board. He did not recognize the word soon enough, or he did not move fast enough; for this reason, he's "It." But John has another chance, for now the nineteen children call the words in rotation. If John can pronounce Mary's word before she does, he takes her place and Mary is "It," and so the game continues. The result is a changing and scrambling for a place at the board. After the nineteen children at the board have pronounced their words, the first half

of the game is over. Teacher rings the bell, and all children, including "It," run around the room. Each child chooses another of the words on the board. (He must not choose the same word he did the first half of the game or he is "out.") Some child is "It" again and the game is repeated.

Game 30. Draw a tree with apples on it. Write words on the apples. See how many children can pick all the apples.

Game 31. Children play this game at their desks, books in hands. Teacher indicates which portion of page all the hunting is to take place in. She then says, "Find *spring.*" Each child as soon as he finds the word, places his index finger under it, and says, "I spy," and runs to the front of the room, keeping his finger under the word.

When all of the children playing have found the word and have run to the front of the room, the teacher places her hand on a child's shoulder as a signal that he is to repeat the word he has his finger on, and then skip back to his seat. Each child in turn is treated in the same way. When all of the children are back in their seats, the teacher asks for another word and the process is repeated. If John cannot find his word, teacher places the word on the board to assist him. This is not done until all of the other children have found the word and the teacher is sure that John cannot.

Game 32. Draw a picture of a kite. Who can fly the kite the highest? (Recognize the largest number of words written on the board.)

Game 33. Draw a clover field, writing phonograms with pink crayon for clovers. See how many the children can pick by naming phonograms.

Game 34. Draw a tree with nuts on the ground. Write words under nuts. See who can fill the biggest basket.

Game 35. The teacher sings a postman song. She is the postman and the children are asleep, each with one hand outstretched as a mail box. The teacher drops post cards or letters (phonograms cards, New Set VIII) into the different boxes. Pupils awake and read the letters or post cards to the class. Anyone who cannot read his own keeps it until the next reading, other pupils having told him what it is. The winners are those who can read their mail.

Game 36. Rule the board to represent post-office boxes. Assign each child a box. As letters are placed in his box have him read them.

Game 37. Sketch brook with stones in it. Place words on stones, and let children see who can cross the brook without "falling into the water."

Game 38. Draw a circle on the board to represent a merry-go-round. Place words around the outside to represent the horses, etc., and see how many children can go around the circle.

Game 39. Draw a sled at the top of a hill, which is represented by words. See how many children can slide down without falling. (A word missed is a fall.)

Game 40. Played the same as Game 35, except that the child gives the sound of the phonogram and a word that contains that sound. The winners are those who can give the sound and a word.

Game 41. Draw a Christmas tree and place words on it, calling each word a present. See how many children can tell what are in the packages.

Game 42. Cut out stockings; write a word on each. Give each child a stocking and ask him what is in it.

Game 43. Have paper flags with word written on each one. How many can tell all the words?

Game 44. Draw Easter eggs, writing a word below each one. Who can find the most?

Game 45. Draw a railroad track and place stations along the track, calling each station a word. Choose a conductor to call the stations.

Game 46. Teacher writes words on board in groups of three, then touches, with pointer, three words in succession. Call on some child to pronounce the words, in order given. If he does so, let him point to three other words and call upon another child, who must proceed as he did. Vary this by using word cards (New Set IX) and turning them before asking pupils to pronounce.

Game 47. Have paper stars with a word written on each one. A child who names all has a star to take home.

Game 48. The teacher writes several words on the board (*run, bread, did, nest, tall,* etc.) The children one at a time say one of these words and a word that rimes with it. The winners are those who can give a word that rimes with the word chosen.

Game 49. Draw a picture of a book with words written in it. Who can read every word in it?

Game 50. Play we are jumping rope. Who can jump without a miss? (Recognize the words or phrases written on the blackboard.)

Game 51. Place words on steps of a fairy house. Climb to the house by pronouncing the words.

Game 52. Place a list of words on the board. Have them pronounced, letting the girls pronounce the first word, the boys the second, etc.

Game 53. Draw pictures of toy balloons on the board, placing a word or phonogram on each. Let children buy balloons by pronouncing the words or phonograms.

Game 54. Flash cards of words that show action (New Set IX) before the class and call upon one or more children to perform the act.

Game 55. Give each pupil a card from New Set V. Have him cut letters and build words that are listed on the board. The first child to complete the list wins the game.

Game 56. Place any strip from 65-69, Phonetic Chart, A, on blackboard ledge. See which child can build the greatest number of words by placing cards from New Set VIII after the various letters or blends on the strip, and pronouncing each word thus formed.

PART THREE

CHART SHOWING WORD AND PHONETIC DEVELOPMENT

Title of Story and Page Number in Book I.	Sight Words	Phonetic Words	Phonetics
Little Gustava, 7	Gustava spring more here glad over food threw this just	sun yet but	un y (consonant)
Who Took the Bird's Nest? 13	tweet shall if beautiful such hairs never soft prettiest think hung felt very sorry again as	yellow ever head hid	ead id
TheMouse,theCricket, and the Bee, 19	cricket place chirp sunshine tall buzz field together high hiding squeak	bee plan try light fun best	pl est
Robbie's Yellow Chicken, 24	Summer great every grew please waiting cried own off laughed proud	many always when lay an	wh
The Go-To-Sleep Story, 29	Penny first baby story doggie our cunning kitty-cats bunnies green leap geese duck-pond five chicks	given creep downy crying deep	own y
A Lullaby, 35	lullaby closed lambs stars	moon fall	all oon
The Ant and the Dove, 36	leaf blew sometime catch kept safe	ant got near bit	ot
The Proud Leaves, 38	cool swing through voice roots die new	shade below should	ade
The Dog and His Shadow, 40	bone across bridge thought shadow	hide seen fell	ide een
The Kite and the Butterfly, 42	kite clouds butterfly string	tied	ie
The Cat and the Fox, 43	fox mice foolish ha better noise hunter only	getting tricks than running barking fat met right	ick ark
A Wish, 46	legs short walk long sure worms tree-top hawk	slow shakes	
Molly and the Pail of Milk, 48	Molly pail money buy build poor counted until	hatched sell began	atch
The Fine Plan, 51	patter caught afraid fine neck joy wise old wiser	hang bell ting-a-ling way	ang
The Race, 54	hare tortoise river race nearly before slept	swim hop rest hopped beats	sw im op eat
The Cock and the Fox, 57	flapped reach friend hurt talk knew haste won't	called stayed beastseachwell	east each st
Thanksgiving in the Hen-House, 60	Thanksgiving indeed hungry turkey cut-cut-ca-da-cut loud children evening	sad song year wheat outside	ad ong
The Christmas Fairy, 65	nothing tired care fairy asked wonderful	cones gold shook bright	ōne old
Baby's Stocking, 69	stocking darling write corner Santa goodies toe		
The Big Man, 70	country Abraham Lincoln	men	
Our Flag, 72	hue stripes	flags	ag
America, 73			

The Parade, 74	window parade George Washington birthday last	street told	eet str
The Little Red Hen, 77	grain ripe thresh loaf	plant reap flour bake grow	ant eap
The Lost Egg, 81	Brownie breaking nine six seven eight	why ten hark	
The Goats, 84	goats grass turnip because wolf		
The Kind Cranes, 88	sea fish held claws fatter	swam cranes beaks wide strong	am eak
The North Wind, 92	robins reason Jenny Wren I'm chick-a-dee	lark	
What Does Little Birdie Say, 94	does birdie flies rise limbs	longer till stronger	er(ending)
The Hen and the Squirrel, 96	oak acorns tried woman cloth forest	baker hit	
The Pine Tree, 101	needles glass broke	pine	ine
Gosling, 105	gosling learn duckling quack colt calf		
I Don't Care, 108	world mule pulling frightened	gate open shouted	
The Camel and the Pig, 112	camel hump fruit rather or it's small	snout wall inside	
The Little Rooster, 116	rooster early angry hair-brush comb weed	crow	
North Wind at Play, 120	work puff lily buds lilies rough gone	stand	
Three Billy Goats Gruff, 124	Troll trip-trap tripping gobble second	billy Gruff bigger	uff
The Little Plant, 129	heart buried raindrops rose	seed might	eed
The Swing, 130	pleasantest child cattle roof	air	air
Sleeping Apple, 132	kiss cheeks	golden	
Sweet Porridge, 136	supper fire porridge boil stove people turned	flowed pot sweet	
Johnny-Cake, 142	Johnny-cake hoe door rolled having lying woof	spade	sp
Mary and Lark, 148	Mary Tiny much South	East West	
The Hen Who Went to High Dover, 151	dream High Ducky Lucky feathers chimney	Dover Cocky Locky Henny Penny gander den Gandy Pandy Foxy Woxy	ox ock
Hansel's Coat, 159	Hansel curly straight scissors crab sew	thorns spin threads	th (as in *thin*) in thr
The Lambkin, 162	Lambkin tender I'll tiger we'll promised skin tum-pa didn't faster	Granny jackal corn-bin Drumkin tum-too	dr um
Snow-flakes, 170	shaking swiftly	snow-flakes sky	sk
The Clouds, 171			

PART THREE

DEVELOPMENT OF TEXT

The lesson* plans are developed under four main steps, as follows:

First Step—THE ORAL STORY.

The teacher tells the oral story, the pupils following by means of the text pictures, which help them get the thought. They then tell the story-incidents in their order. The oral story should be omitted when the "oral background of familiarity" is no longer needed.

Second Step—DRAMATIZATION.

The children act out the events of the story, simply and naturally.

Third Step—SENTENCE, PHRASE, AND WORD DEVELOPMENT: PHONETICS.

When the story-plot has been established, the teacher develops the "mechanics" of reading under the following topics:

(a) *Sentences.* The sentence is the unit of thought, hence all words are developed from their use in sentences. Complete sentences are listed for drill, to present the individual words of a sentence grouped in a thought-unit.

(b) *Phrases.* Words in groups are listed for drill, to establish word relationship and phrase-unity in reading, and to increase eye-span.

(c) *Words.* These are listed in two main groups, "Sight" and "Phonetic"; each of these groups is subdivided into "Review" and "New." Under "Phonetic" are included all words that the child can control by means of phonetic elements that have been previously taught. All other words of the lesson are listed as "Sight," to be taught as sight words. The first time a phonetic word appears, it is treated as a "sight word." When, later, a word of the same phonetic family occurs, it is developed from, or associated with, the common phonogram, drawn from the original word. For example, *run* appears, and is taught as a sight word. Later, *sun* occurs, and is developed from *un* in *run*. Other words developed in this connection from the *un* phonogram, as *gun, fun, shun,* etc., are treated as review words when they are met later.

(d) *Phonetics.* This includes phonograms, blends, and consonants.

Fourth Step—READING LESSON.

The children read the text story, studying each sentence silently before they attempt to read it aloud.

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* Two reading "Lessons" and one phonetic "Lesson" are provided for each day.

LITTLE GUSTAVA*

First Step—The Oral Story.

The oral story, used to furnish a "background of familiarity," was a distinct feature of the Elson-Runkel Method throughout the Primer stage. However, the need for such background decreases as the pupil gains greater facility in reading, and the teacher will gradually decrease the emphasis placed upon this feature in the use of Book One. See page 190 for suggestions for oral story. When giving the oral story, make each step in the plot stand out clearly; let pupils follow by means of the text pictures, which will help them get the action. Children, in listening to a told story, picture situations clearly in imagination; while in *reading* they are so engrossed with attention to *words* that the imaging power is less active. The teacher must, therefore, constantly press for the picture—"What does this sentence make you see?" etc. When the vocabulary is easy for the children, the oral story may be omitted.

Little Gustava sits in the sun,
Safe in the porch, and the little drops run
From the icicles under the eaves so fast,
For the bright spring sun shines warm at last,
And glad is little Gustava.

She wears a quaint little scarlet cap,
And a little green bowl she holds in her lap,
Filled with bread and milk to the brim,
And a wreath of marigolds round the rim.
"Ha, ha!" laughs little Gustava.

Up comes her little gray coaxing cat,
With her little pink nose, and she mews, "What's that?"
Gustava feeds her—she begs for more;
And a little brown hen walks in at the door.
"Good day!" cries little Gustava.

She scatters crumbs for the little brown hen.
There comes a rush and a flutter, and then
Down fly her little white doves so sweet,
With their snowy wings and their crimson feet.
"Welcome!" cries little Gustava.

* This story, and most of those that follow, will furnish material for several lessons, depending upon class conditions. Words and phrases for drill should be selected from the lesson-unit assigned.

So dainty and eager they pick up the crumbs!
But who is this through the doorway comes?
Little Scotch terrier, little dog Rags,
Looks in her face, and his funny tail wags.
"Ha, ha!" laughs little Gustava.

"You want some breakfast, too?" and down
She sets her bowl on the brick floor brown;
And little dog Rags drinks up her milk,
While she strokes his shaggy locks, like silk.
"Dear Rags!" says little Gustava.

Waiting without stood sparrow and crow,
Cooling their feet in the melting snow.
"Won't you come in, good folk?" she cried.
But they were too bashful, and stayed outside,
Though "Pray come in!" cried Gustava.

So the last she threw them, and knelt on the mat
With doves and biddy and dog and cat.
And her mother came to the open house door.
"Dear little daughter, I bring you some more,
My merry little Gustava!"

Kitty and terrier, biddy and doves,
All things harmless Gustava loves.
The shy, kind creatures 'tis joy to feed,
And oh, her breakfast is sweet indeed
To happy little Gustava!

CELIA THAXTER.

Second Step—Dramatization.

CHARACTERS

Bird *Gustava* *Mother* *Kitten* *Hen* *Doves* *Dog*

SCENE

Gustava sitting outside the door.

Gustava: Oh, spring has come! Mother, do you hear the bird? I am so happy! I love the spring.

(Her mother gives her some bread and milk.)

Kitten: Mew, mew! What have you to eat?

Gustava: I have bread and milk. Will you have some? I will give you some of my good milk.

Kitten: Mew, mew! Give me some more.

Gustava: Oh, I am so happy. Spring is here, Gray Kitten.

Kitten: I like spring, too.

(Brown Hen comes by.)

Gustava: Good day, Brown Hen. I am glad to see you. Here is some bread for you. Eat all you want. Spring is here, Brown Hen. Are you not glad? I am so glad that winter is over. Do take some more bread.

Hen: Cluck, cluck! Spring makes me happy, too.

Doves: Coo, coo!

Gustava: Oh, I hear my white doves.

(The doves fly down to her.)

I am so glad to see you. How pretty your white wings are! Winter is over, White Doves. Now you can find food. But I will give you some bread today.

(She throws them some bread.)

Oh, spring has come. We are all so happy.

Doves: We like spring, too.

(The little dog comes by.)

Dog: Bow-wow! Don't you want me, too?

Gustava: Oh, yes, Little Dog. You must have some food, too. Spring is here, Little Dog. We are so glad that winter is over. Take some of this milk. I have not had any yet. But take all you want. I will put it on the floor for you. I like to see you eat.

(Gustava sits on the floor, and the dog, the kitten, the hen, and the doves sit around her. Her mother comes out.)

Mother: You have no dinner. I will get you some more bread and milk.

Gustava: I gave it all away. Spring made me so happy.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Her mother gave her some bread and milk.
She sat in the warm sun to eat it.
I am so glad that winter is over.
How pretty your white wings are!
She threw them some bread.
I have not had any yet.
But take all you want.
Spring made me so happy.

PHRASES

bread and milk
sat in the warm sun
am so glad that winter is over
threw them some bread
have not had any yet
take all you want
made me so happy

WORDS

Sight

(Review)	there	heard	sang	warm
(New)	Gustava	spring	more	here
	glad	over	food	threw
	this	just		

Phonetic

(Review)	name	and	wings	but
(New)	sun	yet		

New Set IX. (Supplementary Equipment.)
Game 7, page 202.

PHONETICS (*un, y* [consonant])

(Review) *ame at and et*

(New) From *run* develop *un, sun, gun, fun, nun, shun*
From *yes* develop *y, yet, yell, year, you*

New Set VIII.
Game 11, page 202.

Fourth Step—Reading Lesson. (Book I, pp. 7-12.)

Teacher will ask the questions given below.
Pupils will read the lesson silently for the answers.

Page 7.

What was the little girl's name?
What did she hear?
What did she say to her mother?
What did her mother give her?
Then what did she do?

Page 8.

Who came to see Gustava?
What did it say to her?
What did Gustava say?

Pages 9, 10, 11.

Who else came to see Gustava?
What did she say to them?

Page 12.

What did Gustava's mother say to her?
Why did Gustava give away her bread and milk?

Note: After the lesson has been read silently, it may be read aloud.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 1, New Set VII-B. (For discussion of New Set VII-B, see page 197.)

SUGGESTIONS FOR SUPPLEMENTARY WORK

I. Supplementary Story. "The Little Boy Who Had a Picnic," in *Stories and Rhymes for a Child,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Pets.

III. Occupation. Draw house, porch, steps. Cut animals, chair, and bowl.

IV. Project. Make a poster showing Gustava and her visitors.

WHO TOOK THE BIRD'S NEST?

First Step—The Oral Story.

"To-whit! To-whit! To-whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?"

"Not I," said the cow. "Moo-oo!
Such a thing I'd never do.
I gave you a wisp of hay,
But didn't take your nest away.
Not I," said the cow. "Moo-oo!
Such a thing I'd never do."

"To-whit! To-whit! To-whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?"

"Not I," said the dog. "Bow-wow!
I wouldn't be so mean, anyhow!
I gave the hairs the nest to make,
But the nest I did not take.
Not I," said the dog. "Bow-wow!
I'm not so mean, anyhow."

"To-whit! To-whit! To-whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?"

"Not I," said the sheep. "Oh, no!
I wouldn't treat a poor bird so!
I gave wool the nest to line,
But the nest was none of mine.
Baa! Baa!" said the sheep. "Oh, no,
I wouldn't treat a poor bird so."

A little boy hung down his head,
And went and hid behind the bed;
For he stole that pretty nest
From poor little yellow breast,
And he felt so full of shame
He didn't like to tell his name. —LYDIA MARIA CHILD.

Second Step—Dramatization.

CHARACTERS

Bird *Cow* *Dog* *Sheep* *Boy*

SCENE

Bird in a tree.

Bird: Tweet, tweet! I made a pretty little nest. I put four eggs in it. Then I flew to the brook. Now I cannot find the nest. What shall I do? I will see if the cow took it. White Cow, did you take my nest?

Cow: Oh, no! Not I. I did not take your nest. I would not do such a thing. I gave you some hay for your nest. I saw you put your nest in the tree. I am sorry you cannot find it. But I did not take it. I would not do such a thing.

Bird: Tweet, tweet! Who took my nest? Brown Dog, did you take my nest? There were four eggs in it.

Dog: Oh, no! Not I! I would not do such a thing. I gave you some hairs for your nest. I am sorry you cannot find it. I did not take it. I would never do such a thing.

Bird: Tweet, tweet! Who took my nest? Black Sheep, did you take it? I put it in the tree. Then I flew to the brook.

Sheep: Oh, no! Not I! I would never do such a thing. I gave you wool to make your nest soft. I did not take it away. I would never do such a thing.

Cow: Moo, moo!

Dog: Bow-wow!

Sheep: Baa, baa!

All: Who took the bird's nest? We think a little boy took it. We wish we could find him.

(Boy hangs his head and runs into the house. Then he comes out and puts the nest back in the tree.)

Boy: Dear Yellow Bird, I am sorry I took the nest. I will never do such a thing again.

Bird: Tweet, tweet! I am as happy as can be.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Then I flew to the brook.
How happy I was!
I would not do such a thing.
He hung his head.
The little boy felt very sorry.
I am as happy as can be.

PHRASES

flew to the brook	hung his head
How happy	felt very sorry
such a thing	as happy as can be

WORDS

Sight

(Review)	pretty	four	did			
	sang	wish	heard	why		
(New)	tweet	shall	if	beautiful	such	hairs
	never	soft	prettiest	think	hung	
	felt	very	sorry	again	as	

Phonetic

(Review)	brook	hay	but	
(New)	yellow	ever	head	hid

New Sets III and IX.
Game 7, page 202.

PHONETICS (*ead, id*)

From *y, ell,* and *ōw* develop *yellow*
From *never* develop *ever*
From *bread* develop *ead, head, read, tread*
From *did* develop *id, hid, lid, rid, bid, slid*

Fourth Step—Reading Lesson. (Book I, pp. 13-18.)

Teacher will ask the questions given below.
Pupils will read the lesson and be able to answer the questions.

Page 13.

What did the little bird do?
Where did she go?
What happened while she was gone?

Page 14.

What did Yellow Bird ask White Cow?
What did White Cow say?

Page 15.

What did Brown Dog say?

Page 16.

What did Black Sheep say?

Pages 17 and 18.

Who took the nest?
What did he do?
What did he say?
What did Yellow Bird say?

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 2, New Set VII-B. Game 18, page 204, may be played in connection with this exercise.

Suggestions for Supplementary Work (Birds' Nests)

I. Supplementary Story. "A Nest of Many Colors" in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

II. Conversation. Birds, nest building, and bird houses.

III. Poem. "Bird Thoughts," by Charlotte Brewster Jordan in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

IV. Song. "The Bird's Nest," in *Songs of the Child World,* Part I, Jessie L. Gaynor, Church.

V. Project. Make bird houses from boxes or small pieces of lumber brought from home.

THE MOUSE, THE CRICKET, AND THE BEE

First Step—The Oral Story.

A mouse, a cricket, a bumblebee
Started out in the sweet spring weather.
"Let's all agree,"
Said the bumblebee,
"To build us a house and live together."
"I'm willing to try,"
Said the cricket spry;
Said dear little mousie, "So am I."

"Under the porch, away down low,"
The cricket chirruped in rare delight,
"Is the place, I know,
For us to go;
There's not the tiniest ray of light!
We'll hide away
From the dazzling day,
And chirrup and buzz and squeak all night."
Said the mouse, "O dear,
I fear, I fear
Such a place would be so dark and drear!"

"Away, 'way up in the elm tree high,"
Said the bumblebee, "is a cozy nook,
In the early light
Of the morning bright,
A royal place. Let us go and look."
Said the cricket, "Why,
As I cannot fly,
I never could think of going so high."

Said the Mistress Mouse, "The finest spot
Is out in the field of growing wheat;
We'll build a dot
Of a nest—why not?
Convenient, cozy, and snug and sweet."
Said the bumblebee,
"Dear me, dear me!
Such a house would never do for three."

Well, Mistress Mouse
Built a wee, wee house,
And cuddled under the sun-warmed hay.
The bumblebee
From his hole in the tree
Buzzed and hummed through the sunny day,
While the cricket stole
To the darkest hole
And chirruped till morning's earliest ray.
And though they could never live together,
All rejoiced in the sweet spring weather.

—SYDNEY DAYRE.

Second Step—Dramatization.

CHARACTERS

Mouse *Cricket* *Bee*

SCENE

Mouse sitting in the sun. Cricket and Bee come along.

Mouse: Winter is over. Let us make a house. We are so little we can live in one house.

Cricket: That is a good plan.

Bee: I like that plan, too. Where shall we make a house?

Cricket: Let us find a dark place. It is dark under the barn. I like the dark. I like to chirp in the dark. I do not like the light.

Mouse: I do not like the dark. The warm sun is the place for me. Let us try to find a light place.

Bee: I like the sunshine, too. I know a good place for a house. It is up in a tall tree. The sun will keep us warm. The wind will sing to us. I am so happy in the sunshine.

Cricket: I never chirp in the sunshine and I cannot fly. I cannot live in a tree. What shall I do?

Mouse: I know a good place for a house. It is on the ground. It is in the sunshine, too. I like to live in a corn field. We can eat the corn. There we can be very happy.

Bee: I cannot eat corn. That place would not do for me. We cannot live together.

(The bee flies to a tree.)

Bee: Buzz, Buzz! See how high I am. My home is best.

(The cricket runs under the barn.)

Cricket: Chirp, chirp! I have a good hiding place. My home is best.

(The mouse runs into the field.)

Mouse: Squeak, squeak! My home is best.

(She goes to sleep.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

One spring day she sat in the sun.
We can be so happy there.
That is a good plan.
Let us find a very dark place.
Let us try to find a light place.
That place would not do for me.
We can not live together.
My home is best.

PHRASES

One spring day	am very happy
can be so happy there	would not do for me
a good plan	will be such fun
a very dark place	can not live together
a light place	a good hiding place

WORDS

Sight

(Review)	spring	along	winter	there
	very	dark	warm	
(New)	cricket	place	chirp	sunshine
	tall	buzz	field	
	together	high	hiding	squeak

Phonetic

(Review)	day	bee	light
	try	know	fun
(New)	plan	best	

PHONETICS (*pl, est*)

(New) From *play* develop *pl, plate*
From *pl* and *an* develop *plan*
From *nest* develop *est, best, rest, west, test*

New Set VIII.
Game 25, page 204.

Fourth Step—Reading Lesson. (Book I, pp. 19-23.)

Study the picture on page 19.
Whom do you see in the picture?
What did they want to do?
Where did they want to live?
What did they finally do?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 3, New Set VII-B.

BOBBIE'S YELLOW CHICKEN

First Step—The Oral Story.
Second Step—Dramatization (at beginning or close of lesson).
Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

Make sentences, using the phrases.

Phrases

One summer
many cows and sheep there
could live here always
have great fun here
will lay an egg for you

When you come back
was waiting for him
my own little chicken
jump off her nest

Words

Sight

(Review)	lived	barn	chicken	prettiest
	food	egg	again	next
	felt	sorry	just	
(New)	summer	great	every	grew
	please	waiting	cried	own
	off	laughed	proud	

Phonetic

(Review)	grandmother	fun	yellow
	ever	lay	an
(New)	many	always	when

New Sets III and IX.
Game 16, page 203.

PHONETICS (*wh*)

(New) From *m* and *any* develop *many*
From *al* and *ways* develop *always*
(Tell children that *al* in this word is pronounced the same as *all.*)
From *white* develop *wh, when, wheat, why*

Fourth Step—Reading Lesson. (Book I, pp. 24-28.)

Look at the picture on page 24.
Tell me what you see.
What do you see in the next picture?
Where did Bobbie go in the fall?
Where did he go the next summer?
Tell about the yellow chicken.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 4, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK (CHICKENS)

Project. Build some chicken coops from boxes or lumber brought from home.

THE GO-TO-SLEEP STORY

First Step—The Oral Story.

Second Step—Dramatization.

CHARACTERS

Mother	***Penny (the Doggie)***	***Four Geese***
Baby Ray	***Two Kittens***	***Five Chicks***
	Three Bunnies	

SCENE

Mother, with Baby Ray in her arms, sits in a chair. Penny, two kittens, three rabbits, four geese, and five chicks play about in another part of the room.

Penny: I must go to bed, but I must first say good night to Baby Ray. He gives me some of his bread and milk. I will see if he is asleep.

(He hunts about for Baby Ray and finds him in his mother's arms.)

Mother: The doggie that was given him to keep, keep, keep,
Went to see if Baby Ray was asleep, sleep, sleep.

(Penny listens to the Go-to-Sleep Story.)

Two Kittens: We must go to bed, but first we must say good night to Baby Ray. He lets us play with his ball. Let us see if he is asleep.

(They find Baby Ray and listen to the Go-to-Sleep story.)

Mother: One doggie that was given him to keep, keep, keep,
Two cunning little kitty-cats, creep, creep, creep,
Went to see if Baby Ray was asleep, sleep, sleep.

Three Bunnies: We must go to bed, but first we must say good night to Baby Ray. He gives us green leaves to eat. Let us see if he is asleep.

(They find Baby Ray and listen to the Go-to-Sleep story.)

Mother: One doggie that was given him to keep, keep, keep,
Two cunning little kitty-cats, creep, creep, creep,
Three pretty little bunnies, with a leap, leap, leap,
Went to see if Baby Ray was asleep, sleep, sleep.

Four Geese: We must go to bed, but first we must say good night to Baby Ray. He gives us corn. Let us see if he is asleep.

(*They find Baby Ray and listen to the Go-to-Sleep story.*)

Mother: One doggie that was given him to keep, keep, keep,
Two cunning little kitty-cats, creep, creep, creep,
Three pretty little bunnies, with a leap, leap, leap,
Four geese from the duck-pond, deep, deep, deep,
Went to see if Baby Ray was asleep, sleep, sleep.

Five Chicks: We must go to bed, but first we must say good night to Baby Ray. He gives us bread. Let us see if he is asleep.

(They find Baby Ray and listen to the Go-to-Sleep story.)

Mother: One doggie that was given him to keep, keep, keep,
Two cunning little kitty-cats, creep, creep, creep,
Three pretty little bunnies, with a leap, leap, leap,
Four geese from the duck-pond, deep, deep, deep,
Five downy little chicks crying peep, peep, peep,
All saw that Baby Ray was asleep, sleep, sleep.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Build sentences from phrases listed below.

PHRASES

But first I must say	cunning little kitty-cats
a Go-to-Sleep story	from a duck-pond, deep
The doggie that was given him	Five downy little chicks

WORDS

Sight

(Review)	what	kittens	dinner	just
(New)	Penny	first	Baby	story
	doggie	our	cunning	kitty-cats
	bunnies	green	leap	geese
	duck-pond	five	chicks	

Phonetic

(Review)	night	Ray	kind	bread
	corn	deep		
(New)	given	creep	downy	crying

New Sets III and IX.

Game 16, page 203.

PHONETICS (*own, y* [ending])

(Review) *ay, ell, eep, wh, ind, ȳ*

Game 17, page 203.

(New) From *give* and *en* develop *given*.
From *cr* and *eep* develop *creep*
From *Sleepytown* develop *own, gown, brown, down, crown, town*
From *many* develop *y* as ending
From *down* and *y* develop *downy*
From *cr* and $\bar{y}$ develop *cry*, and add *ing* to develop *crying*

Fourth Step—Reading Lesson. (Book One, pages 29-34.)

Look at the pictures.

Page 29.

Why did Penny like Baby Ray?
Why did he want to find Baby Ray?
What story was Baby Ray's mother telling him?

Page 30.

Why did the kittens like Baby Ray?
What story did they hear?

Page 31.

How many bunnies were there?
Why did they like Baby Ray?
What story did they hear?

Page 32.

How many geese were there?
Why did they like Baby Ray?
What story did they hear?

Pages 33 and 34.

How many chicks were there?
Why did they like Baby Ray?
What story did they hear?
What had happened to Baby Ray at the end of the story?
Read the lesson silently and then aloud.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 5, New Set VII-B.

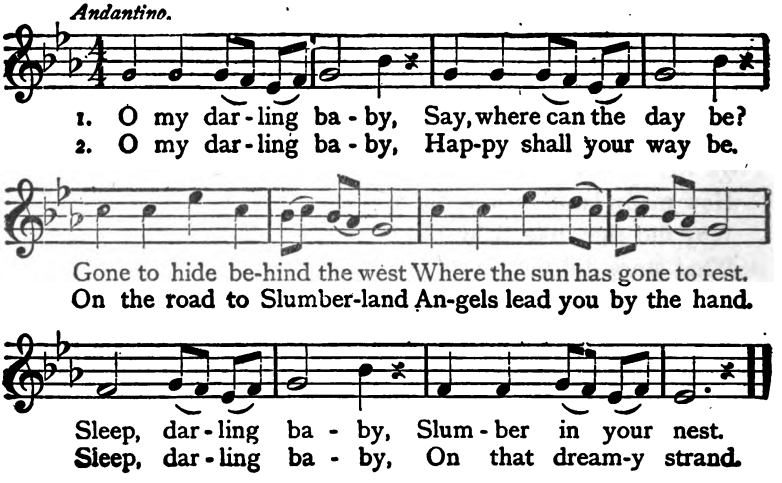
SUGGESTIONS FOR SUPPLEMENTARY WORK (LULLABIES)

I. Supplementary Story. "The Bedtime Story," Robert Seaver in *Story Telling Time,* Frances W. Danielson, The Pilgrim Press.

II. Conversation. Days and nights.

III. Poem. "Little Blue Pigeon," Eugene Field, Charles Scribner's Sons.

IV. Song. "Lullaby," in *Lyric Music Reader, Book I,* Johnstone and Loomis, Scott, Foresman and Company.

LULLABY.

Andantino.
1. O my dar-ling ba-by, Say, where can the day be?
2. O my dar-ling ba-by, Hap-py shall your way be.
Gone to hide be-hind the west Where the sun has gone to rest.
On the road to Slumber-land An-gels lead you by the hand.
Sleep, dar-ling ba-by, Slum-ber in your nest.
Sleep, dar-ling ba-by, On that dream-y strand.

V. Song Game. "The Fingers' Lullaby," in *Songs of the Child World,* Part I, Jessie L. Gaynor, Church.

VI Projects.

(1) Boys make little beds.

(2) Girls make bed clothes.

A LULLABY

First Step—The Oral Story. (Rime to be memorized.)

Second Step—Dramatization (at beginning of lesson, if story is told; at close, if story is omitted).

Children representing lambs, flowers, etc., are asleep.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Flowers are closed and lambs are sleeping.
Stars are up; the moon is peeping.

PHRASES

Lullaby, oh, lullaby	is peeping
are sleeping	fall a-sleeping

WORDS

Sight

(Review)	oh	flowers	up	baby	a-sleeping
(New)	lullaby	closed	lambs	stars	

Phonetic

(Review)	sleeping	peeping
(New)	moon	fall

PHONETICS (*all, oon*)

(Review) *eep, ing, ȳ, o͞o,*

(New) From *all* develop *fall, tall, call, ball, hall, wall*
From *soon* develop *oon, moon, noon*

Game 48. page 208.

Fourth Step—Reading Lesson. (Book One, p. 35.)

After mother has played with baby all day, how does baby feel?
How do you feel after playing hard all day?
What will mother do next with baby?
Study the picture on page 35, noticing the bed, the pillow, the cover, etc.
What time is it?
What tells you this?
What else sleeps at night?
Who is sitting by the bed?
How does your mother put baby to sleep?
What lullaby do you know?

THE ANT AND THE DOVE

First Step—The Oral Story.

Talk about the busy ant and the gentle dove, their appearance, habits, etc. (Show pictures of ants and doves.) How many would like to hear a story about an ant and a dove? Tell the text story in a way to make it seem very real and impressive to the children.

Second Step—Dramatization.

CHARACTERS

Ant *Dove* *Wind* *Man*

SCENE

A river may be marked off on the floor by crayon or by the use of pointers. Two parallel rows of children may enclose the river.

Ant: Oh, I am so thirsty! I will go to the river. I can get water there.
(The Ant goes to river and falls in.)

Ant: Help! Help! The water is cold!
(The Dove hears the Ant.)

Dove: I will help you! I will help you!
(*Dove drops a leaf* (*board*) *into river. The Ant gets on the leaf.)*

Wind: Ooo-oo-o-o! Ooo-oo-o-o!
(It blows leaf to land; Ant gets off.)

Ant: Thank you, kind Dove. Sometime I will help you.
(Man comes along. He looks at Dove.)

Man: I will catch her.
(He quietly goes close to Dove.)

Dove: Coo, coo! Coo, coo!
(She does not see the Man.)

Ant: I will help the good Dove.
(The Ant bites the Man's heel.)

Man: Oh! Oh!
(The Dove sees the Man and flies away.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I can get some water there.
But she tumbled into the water.
So she threw a leaf into the brook.
Sometime I will help you.
So he kept very still.

PHRASES

get some water there	got off the leaf
tumbled into the water	kept very still
threw a leaf into the brook	came very near

WORDS

Sight

(Review)	once	tumbled	help	thank	still
(New)	leaf	blew	sometime	catch	kept
	safe				

Phonetic

(Review)	brook	dove	land	near	bit
(New)	ant	got			

Game 29, page 205.

PHONETICS (*ot*)

(Review) *and, ēē, it, ill, o͞o, ove, ear*
(New) From *an* and *t* develop *ant*
From *not* develop *ot, got, pot, hot, lot, slot, shot, trot*

New Set VIII.
Game 25, page 204.

Fourth Step—Reading Lesson. (Book One pp. 36-37.)

Have children read a group of sentences which include a thought-unit, as page 36.

Have one pupil read entire story to summarize.

SUGGESTIONS FOR SUPPLEMENTARY WORK (DOVE)

I. Supplementary Story. "The Fantail Pigeon," Mary Dendy in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

II. Conversation. Doves.

III. Poem. "The Constant Pigeon," Celia Thaxter.

IV. Song. "The Carrier Dove," in *Songs, Games, and Rhymes,* Hailmann, Milton Bradley Company.

V. Occupation. Free-hand cutting of dove and a man with bow and arrows.

VI. Projects.
(1) Make dove cote.
(2) Make bow and arrows.

THE PROUD LEAVES

First Step—The Oral Story.

Talk about the oak tree. Have children bring oak leaves, if possible, otherwise pictures of oak leaves. Talk about the color of the leaves, in spring, in fall. Talk about the buds in spring and the uses of leaves. Talk about the roots, their uses, etc. How many would like to hear a story of some leaves that were very proud? The story as given in the text may be told.

Second Step—Dramatization (now, or at close of lesson).

CHARACTERS

The largest boy represents the oak tree, with many children standing about him on chairs, for leaves. Other children sitting or lying at his feet for roots. Others take the parts of birds.

SCENE

An oak tree standing in a meadow.

Leaves: How beautiful we are! We make the oak tree beautiful. What would the tree be if it had no leaves? We make a cool shade, too. Children play in our shade. All the birds fly into the tree. They sing to us, "Tweet-tweet; to-wit-a-woo." See their nests all about us. The wind sings through us. It says, "Oo-oo-o-o! Oo-oo-o-o!"

(All at once the leaves hear a noise.)

Roots: Leaves, we help the tree, too.

Leaves: Who are you?

Roots: We are the roots. We get food for you. You are beautiful, but you die. New leaves come every spring, but we live on and on. If we should die, the great tree would die, too.

Leaves: You do help the tree. We will not forget you again.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

We make the tree beautiful.
We make a cool shade, too.
The wind sings through us.
So the leaves felt very proud.
All at once they heard a soft little voice far below.

PHRASES

How beautiful
make the tree beautiful
make a cool shade
swing and laugh and sing
sings through us
felt very proud
heard a soft little voice
far below
If we should die
will not forget you again

WORDS

Sight

(Review)	meadow	green	beautiful	laugh	around
	tweet	felt	very	proud	
(New)	cool	swing	through	voice	
	roots	die	new		

Phonetic

(Review)	make	sings	should
(New)	shade	below	

Game 7, page 202.

PHONETICS (*ade*)

(Review) *ay, ing, ill, ōw, ould, sh*

(New) From *made* develop *adē, shade, fade, grade, trade*
From *be* and *low* develop *below*

Phonetic Chart, A.

Game 2, page 201.

Fourth Step—Reading Lesson. (Book One, pp. 38-39.)

Ask questions to call out the setting (oak in meadow).
Look at picture on page 39.
Distinguish roots, leaves, trunk, branches.
Read the story, page by page, silently first.

SUGGESTIONS FOR SUPPLEMENTARY WORK (TREES AND LEAVES)

I. Supplementary Story. "The Snowflake and the Leaf," Helen Preble in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Trees and leaves.

III. Poem. "Pine Needles," in *Classic Stories,* Lida B. McMurry, Public School Publishing Company.

IV. Song. "Come, Little Leaves," in *Songs for Little Children,* Part 2, Eleanor Smith, Milton Bradley Company.

V. Occupations.

(1) Free-hand cutting of trees and leaves.

(2) Drawing of trees with green or with autumn foliage.

THE DOG AND HIS SHADOW

First Step—The Oral Story.

Talk about dogs—incidents in the life of particular dogs—the kind dog, the faithful dog, etc. Would you like to hear the story of a greedy dog? Tell the text story, making clear and impressive the selfish and cruel nature of this greedy dog. The retributive justice of the incident narrated will be the better appreciated by the children.

Second Step—Dramatization (now, or at close of lesson).

Acting this story makes the thought more real, though it calls into action only a few children. By repeating it several times, most or all the class may take part in the play.

Third Step—Sentence, Phrase, and Word Development: Phonetics

Sentences

When he got a bone he always hid it.
One day he took a bone from a little dog.
He looked down into the water and thought he saw another dog there.
Then his own bone fell out of his mouth.

Phrases

he always hid it
took a bone from a little dog
shall not find this bone
will go across the brook
a little bridge over the brook.
thought he saw another dog there
fell out of his mouth
fell into the brook
had seen his own shadow.

Words

Sight				
(Review)	there	shall	far	own
(New)	bone	across	bridge	thought
	shadow			
Phonetic				
(Review)	got	always	hid	never
	bit	other	down	fell
(New)	hide	seen		

Game 8, page 202.

Phonetics (*ide, een*)

(Review) *ēe, id, other, ook, gr, out, ot, own, ell*

(New) From *ride* develop *ide, hide, side, inside, wide, outside, beside, slide.*

From *green* develop *een, seen, keen*

Game 9, page 202.

Fourth Step—Reading Lesson. (Book One, pp. 40-41.)

Look at the picture on page 40.
Where is the dog?
What is in his mouth?
What is he doing?
Did you ever look into the water?
What did you see?
What do we call what you saw?
What would your dog do if he saw his shadow in the water?
What did this dog do?
Do you like this dog? What do you think about him? Why is he a greedy dog?
Why is he an unkind dog?
Read as in previous lessons.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 6, New Set VII-B.

Suggestions for Supplementary Work (Shadows)

I. Supplementary Story.

II. Conversation. Shadows.

III. Poem. "My Shadow," in *A Child's Garden of Verse,* Robert Louis Stevenson, Charles Scribner's Sons.

IV. Song. "My Shadow," in *Songs of the Child World,* Part I, Jessie L. Gaynor, Church.

V. Project. Poster of picture on page 10.

THE KITE AND THE BUTTERFLY

First Step—The Oral Story.

Talk about kites and butterflies. How many have seen butterflies? Do they fly high? How many have made kites? Have you ever seen kites flying high in the air? Which flies the higher, the kite or the butterfly? Would you like to hear a story of a kite and a butterfly? Tell the text story to the children, enlarging upon the details of the setting.

Second Step—Dramatization.

Have a dramatic reading—two children stand facing each other, one representing the kite, the other the butterfly. They read the dialogue; as one reads a sentence, he looks at the other reader. Repeat, using different pairs of children until all have taken part.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

A kite flew far up into the clouds.
The kite saw a butterfly far below.
See how high I am!
But I go where I please.
But you are tied to a string!

PHRASES

far up into the clouds	how high I am
played with the wind	where I please
saw a butterfly far below	tied to a string

WORDS

Sight				
(Review)	far	high	where	please
(New)	kite	clouds	butterfly	string
Phonetic				
(Review)	below	fly		
(New)	tied			

PHONETICS (*ie*)

(Review) *ow, ook, ay*
(New) From *die* develop *ie, tie, pie, lie*
From *tie* and *d* develop *tied*

Game 48, page 208.

Fourth Step—Reading Lesson. (Book One, p. 42.)

Look at the picture on page 42.
Read to gain ease of expression. (The short sentences and conversational style of this story favor good expression.)
Have individual pupils read the entire story.

SUGGESTIONS FOR SUPPLEMENTARY WORK (BUTTERFLIES)

I. Supplementary Story. "A Lesson of Faith," Margaret Gatty in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

II. Conversation. Cocoons, butterflies, and moths.

III. Poem. "What Happened to a Tired Little Worm," in *Primary Plan Book for June,* Marian M. George, A. Flanagan Company.

IV. Song. "Little White Butterflies," in *Churchill-Grindell Song Book No. II,* Churchill-Grindell.

V. Song Game. "The Butterflies' Hide and Seek," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy Company.

VI. Project. Cut and color moths and butterflies. Mount on cards or sticks.

THE CAT AND THE FOX

First Step—The Oral Story.

Talk about the habits of cats and foxes. Show pictures of the fox and the cat. Would you like to hear a story about a cat and a fox who were out hunting for something to eat? Tell the text story of "The Cat and the Fox," bearing in mind that the told story must make clear to the children the plot-action and give them familiarity with the sentence-thought. The oral story should set an example which will aid greatly in securing expressive reading. Note (on p. 44) how surprise, scorn, and boastfulness may be expressed. This story is rich in dramatic quality and may be made intensely interesting to children. Make sure that the children see the humor in the situation.

Second Step—Dramatization.

CHARACTERS

Mrs. Cat *Mr. Fox* *Hunter* *Dogs*

SCENE

A cat and a fox meet in a wood.

Mrs. Cat: Good morning, Mr. Fox. I am glad to see you. How are you getting on?

(Mr. Fox laughs at her.)

Mr. Fox: You poor little mouse-catcher! I can always get along all right. I know so many tricks. How many tricks do you know?

Mrs. Cat: I know only one trick.

Mr. Fox: Pooh! pooh! just one little trick. What is that?

Mrs. Cat: I can jump up into a tree. When the dogs come—jump! I am safe!

Mr. Fox: Pooh, pooh! Poor, pooh! just one little trick? Why, I know a dozen tricks. They are all better than your trick, too. Let me show you some of them. Then the dogs will never catch you.

Mrs. Cat: All right.

(They hear the hunter coming, with his dogs running and barking. Jump! The cat is safe in a tree. The dogs catch Mr. Fox.)

Mrs. Cat: I am only a poor little mouse-catcher. I know only one trick. But one trick is sometimes better than a dozen.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

But all the fat rabbits and all the fat mice were hiding.
When he wanted a rabbit, he wanted it!
The fox looked at the cat and laughed.
They are all better than your trick, too.
Just then they heard a great noise.
But one trick is sometimes better than many.

PHRASES

wanted a fat mouse	You foolish little cat
the fat mice were hiding	always get along all right
was not cross at all	all better than your trick

WORDS

Sight

(Review)	rabbit	cross	laughed	
(New)	fox	mice	foolish	ha
	better	noise	hunter	only

Phonetic

(Review)	met	fat	right	
(New)	getting	tricks	than	running
	barking.			

Game 21, page 204.

PHONETICS (*ick, ark*)

(Review) *at, ood, orn, th* (as in *the*)

(New) From *get* and *ing* develop *getting*
From *chick* develop *ick, trick, kick, pick, tick, sick, cricket*
From *th* and *an* develop *than*
From *run* and *ing* develop *running*
From *dark* develop *ark, barking, hark, lark, mark, park*

Game 36, page 207.

Fourth Step—Reading Lesson. (Book One, pp. 43-45.)

Read as in previous lessons.
Look at the pictures on pages 43 and 45.

SUGGESTIONS FOR SUPPLEMENTARY WORK (FOX)

I. Supplementary Story. "How Tiny Hare Went South," Anne Schütze in *Little Animal Stories,* Margaret Erskine, Pilgrim Press.

II. Conversation. Fox.

III. Poem.

IV. Song. "The Fox Went Out in a Hungry Plight," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy Company.

V. Game. Lame Fox and Chickens.
Form circle with the lame fox in the center. Number children in circle and as two numbers are called they change places. The fox hopping on one foot tries to catch them and whoever is caught becomes the fox.

VI. Project. Posters of pages 45 and 58.

A WISH

First Step—The Oral Story.

Talk about contented little children. Would you like to hear a story of a little girl who was not contented? Tell the text story, "A Wish," adding such details as will increase its effectiveness as an oral story. Children will give back the story, with personal incidents of their own.

Second Step—Dramatization.

Dramatize the story, using the dialogue and simplifying the longer parts.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

My legs are short, and they are slow, too.
How fast I would fly home to mother!
My little ones like a tree-top bed.
It would shake me out of the nest.
My little birds hide from the hawk.

PHRASES

take me a long time	would like to be a bird
go through the meadow	should not like to eat worms
such a hill to go up	the hawk would see me
would fly home to mother	best for me to be a girl

WORDS

Sight

(Review)	fast	only	through	dinner
(New)	legs	short	walk	long
	sure	worms	tree-top	hawk

Phonetic

(Review)	wings	slow	hills	bed
	shakes	best	hide	big

Game 19, page 204.

PHONETICS

(Review) *ake, est, ill, ide, ow*

Game 28, page 205.

Fourth Step—Reading Lesson. (Book One, pp. 46-47.)

Read the story and tell why May wanted to be a bird. Why did she change her mind?

Have one pupil take the part of May and another the part of the bird. This selection is well adapted to develop good expression when read responsively. Repeat, using different pairs of children.

MOLLY AND THE PAIL OF MILK

First Step—The Oral Story.

This story represents a farm scene, so talk about the things of the farm—the barn, the cow and her use, who milks the cow, etc. Would you like to hear the story of a little girl who lived on a farm? Tell the text story, with some elaboration of the details of the setting—the kind of girl Molly was, the custom of carrying baskets and buckets on the head, etc. Make sure that children know the meaning of "counting one's chickens before they are hatched."

Second Step—Dramatization.

Third Step--Sentence, Phrase, and Word Development: Phonetics.

Sentences

She put the pail of milk on her head and walked down the road.
Soon little chickens will be hatched.
I will build a little house on the farm.
It made Molly happy just to think of it.
Next time she will wait until they are hatched.

Phrases

on her head	with all that money
under our hens	just to think of it
many, many eggs	jump and sing
many little chickens	until they are hatched

Words

Sight

(Review) geese

(New) Molly pail money buy build
poor counted until

Phonetic

(Review) sell head down soon big pig

(New) hatched began

Game 21, page 204.

Phonetics (*atch*)

(Review) *ell, en, oon, ould, an*

(New) From *catch* develop *atch, hatch, latch, match, patch*
From *be, g,* and *an* develop *began*

Game 56, page 209.

Fourth Step—Reading Lesson. (Book One, pp. 48-50.)

Pages 48 and 49.

Who was Molly?
What did her mother give her?
What did she plan to do?

Page 50.

What happened?
What do the last two lines mean?
See that children have the thought of a sentence before they attempt to express it.
Give unity to the lesson by having one child read the whole story.
Or have one child read the first incident, another the second, and so on.

SUGGESTIONS FOR SUPPLEMENTARY WORK (CONTENTMENT)

I. Supplementary Stories.

(1) "Wishing Wishes," in *More Mother Stories,* Maud Lindsay, Milton Bradley Company.

(2) "What They Found," Carolyn S. Bailey in *Little Animal Stories,* Margaret Erskine, Pilgrim Press.

II. Conversation. Contentment and Happiness.

III. Poem. "Little Beginnings," Mary Mapes Dodge.

IV. Song. "Wishing," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy Company.

V. Occupation. Illustrate the basic story and "What They Found" with cuttings and drawings.

THE FINE PLAN

First Step—The Oral Story.

Talk about cats and mice, their food, their habits, how the mice patter, patter, all over the house with their little feet, and the cat walks so softly that she cannot be heard. Would you like to hear a story of some mice that were afraid the old cat would catch them? (Tell the text story in a way to make dramatic the "mice conference." See that the children enjoy the "laughs" of the story.)

Second Step—Dramatization.

CHARACTERS

Cat *Old Gray Mouse* *Mice* *Little Mouse*

SCENE

A group of mice in the kitchen.

Mice: What shall we do? The big cat will catch us all. He will eat us up. Oh, what shall we do?

Little Mouse: I know what to do. The cat makes no noise when he walks. We cannot hear him. I have a fine plan. The cat must wear a bell on his neck! "Ting-a-ling! Ting-a-ling!" it will go. We shall hear the bell; then we shall know the cat is coming. We will run away. The cat cannot catch us.

Other Mice: What a fine plan! Yes! Yes! The cat must wear a bell on his neck. Then he cannot catch us.

(The mice jump about with joy.)

Little Mouse: How wise I am! Now we shall be safe.

Old Gray Mouse *(Laughing)*: Ho! ho! ho! ho! ho! That is a fine plan, Little Mouse. But you forgot something. Who will put the bell on the cat? Will you, Little Mouse?

Little Mouse: Oh, no, no! He would eat me up. Squeak! Squeak!

(Little Mouse runs home crying, "Squeak, squeak!")

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

The house was full of mice.
A cat lived in the big house, too.
He liked to catch the mice,
Then we shall know that the cat is coming.
The little mouse was very proud.
But who will hang the bell on the cat?

PHRASES

ran all over the house	hang a bell on his neck
was full of mice	What a fine plan
liked to catch the mice	jumped for joy
caught some every day	How wise I am
were afraid of him	all the way home

WORDS

Sight

(Review)	mice	every	noise	
(New)	patter	caught	afraid	fine
	neck	joy	wise	old
	wiser			

Phonetic

(Review)	ran	catch	plan	bell	hear
	that	way			
(New)	hang	ting-a-ling			

Game 38, page 207.

PHONETICS (*ang*)

(Review)	*at, atch, an, ear, ing, ell, ark*
	From *sang* develop *ang, hang, rang, bang*
(New)	From *t, l,* and *ing* develop *ting-a-ling*

Fourth Step—Reading Lesson. (Book One, pp. 51-53.)

How many have seen mice?
Tell about them. What do they eat?
Look at pictures on pages 51, 52, and 53.
Read as in previous lessons.

SUGGESTIONS FOR SUPPLEMENTARY WORK (MICE)

I. Supplementary Story. "The Country Mouse and the City Mouse," in *Stories to Tell to Children,* Sara Cone Bryant, Houghton Mifflin Company.

II. Conversation. Mice.

III. Poem. "'Cause They Didn't Think," Alice Cary.

IV. Song. "Hickory, Dickory, Dock," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy Company.

V. Song Game. "The Little Mice Are Creeping," in *Songs and Games for Little Ones,* Walker and Jenks, Oliver Ditson Company.

VI. Occupation. Free-hand cutting of a bell.

THE RACE

First Step—The Oral Story.

Children tell what they know about races. What races have they run? Talk about the hare; how it runs (hops); the tortoise (tôr'tĭs); how it runs (creeps). Look at the pictures on pages 55, 56. Tell the text story of "The Race," enlarging upon the details of the setting.

Second Step—Dramatization.

CHARACTERS

Hare *Tortoise*

SCENE

The Hare meets the Tortoise in a meadow. The Tortoise is going to the river for a swim.

Hare: How slow you are! You cannot hop; you can only creep. Look at me! See how fast I hop!

(Hare gives a great hop.)

Tortoise: I am slow, but I am sure. Would you like to run a race with me?

Hare: Run a race! What a joke that would be! I hop and you creep. How can we run a race?

Tortoise: Let us try. Let us race to the river. We shall see who gets there first.

Hare: The river is a long way off, but I shall soon be there. Good-bye!

(Hare goes off, hop, hop, hop. Tortoise goes, creep, creep, creep. Hare stops to rest, after a time.)

Hare: I will rest a little. It is very warm. I will take a little nap. The tortoise is slow. I shall wake up before he creeps here. Then I can hop to the river. I will be there long before the tortoise comes.

(Hare goes to sleep. Tortoise creeps to the river. Then the Hare wakes up.)

Hare: Dear me! I must be going. I wonder where that slow tortoise is. He is not here yet.

(Hare hops on to the river. There is little Tortoise waiting for him.)

Tortoise: Creep and creep beats hop and sleep.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

One day a little hare was in a meadow.
He was creeping to the river for a swim.
Would you like to run a race with me?

Soon the hare was nearly to the river.
I shall wake up before he creeps here.
The little hare slept a long time.
Creep and creep beats hop and sleep!

PHRASES

to the river for a swim	was nearly to the river
can not hop	before he creeps here
like to run a race with me	long before he comes
who gets there first	slept a long time
is a long way off	There was the little tortoise

WORDS

Sight

(Review)	sure	foolish	time	
(New)	hare	tortoise	river	race
	nearly	before	slept	

Phonetic

(Review)	slow	rest	sleepy	stop
(New)	swim	hop	hopped	beats

Game 31, page 206.

PHONETICS (*sw, im, op, eat*)

(Review) *ake, est, ear, et, eep, ȳ*

(New) From *swing* develop *sw, sweep*
From *him* develop *im, swim, rim, dim, brim, slim, trim*
From *stop* develop *op, hop, drop, shop, flop, stop, crop*
From *hop* and *ed* develop *hopped*
From *eat* develop *beat, wheat, meat, heat, neat, seat, treat*

Game 2, page 201.

Fourth Step—Reading Lesson. (Book One, pp. 54-56.)

Who were going to race?
Who do you think will win?
Read the story and see if you guessed right.

SUGGESTIONS FOR SUPPLEMENTARY WORK (HARE AND TORTOISE)

I. Supplementary Stories.
(1) "The Talkative Tortoise," in *Stories to Tell to Children,* Sara Cone Bryant, Houghton Mifflin Company.
(2) "Tiny Hare and the Echo," Anne Schütze in *Little Animal Stories,* Margaret Erskine, The Pilgrim Press.

II. Conversation. Hare and tortoise.

III. Poem. "A Short Tale," Abbie Farwell Brown in *Little Animal Stories,* Margaret Erskine, The Pilgrim Press.

IV. Song, "Hop, Little Rabbit and Bunny Coat," in *Child's Song Book,* Mary L. Howliston, The American Book Company.

V. Project. Make poster showing the hare and the tortoise racing.

THE COCK AND THE FOX

First Step—The Oral Story.

This story deals with a farm scene, so talk about barnyard fowls and the beasts that catch them—the fox, etc. Tell about the hunter and his dogs that catch the beasts. Look at the picture, page 57. Tell the text story, bringing out the dramatic possibilities of the narrative.

Second Step—Dramatization.

CHARACTERS

Cock *Fox* *Dogs*

SCENE

A boy on a chair will represent the cock on the roof of the barn.

Cock: Cock-a-doodle-doo! Cock-a-doodle-doo!

(Fox comes running to the barn.)

Fox: Come down, brother! Have you heard the news? The beasts and birds are going to live together. They will not hurt each other any more. They will be friends. Come down, brother! Let us talk about the news.

(Cock looks far away.)

Cock: What do I see? What do I see?

Fox: Well, what do you see?

(Cock looks far away.)

Cock: Oh! The dogs are coming! The dogs are coming!

(Fox gets up in a hurry.)

Fox: Good-bye! I must be going!

Cock: Oh, no, brother! Don't go. The dogs won't hurt you, will they? You said the beasts and the birds were going to live together and be friends. Let us talk about the great news.

Fox: Oh, no! I must hurry away. Maybe the dogs have not heard the news.

(Fox runs away.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

But the cock knew the fox had many tricks.

You said the beasts and the birds were going to live together and be friends.

Maybe the dogs have not heard the news.

PHRASES

to the top of a barn
flapped his wings and called
could not reach him
going to live together
will not hurt each other
had many tricks
looked far, far away
about the great news
was wiser than the fox

Game 13, page 202.

WORDS

Sight

(Review)	cock-a-doodle-doo		news		
(New)	flapped	reach	friend	hurt	talk
	knew	haste	won't		

Phonetic

(Review)	top	could	tricks	well
(New)	called	beasts	each	stayed

PHONETICS (*east, each, st*)

(Review) *ay, ark, op, other, all, ell, ed, ould*

(New) From *call* and *ed* develop *called*
From *Easter* develop *east, beast, least, feast*
From *reach* develop *each, teach, peach*
From *stop* develop *st, stayed, still, stand, stood sting, stake*

Game 17, page 203.

Fourth Step—Reading Lesson. (Book One, pp. 57-59.)

At what time of day does the cock crow?
What do you think the fox wanted?
Ask questions to impress the issue of the story.
What story did the fox tell? Why? Did he think himself sly?
Who was the wiser?
Read the story, each child reading an expression-unit.
Have two pupils read the entire story at close.

THANKSGIVING IN THE HEN-HOUSE

First Step—The Oral Story.

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

I wish Jack would come.
Maybe he will forget us today.
All the little chicks are hungry.
We must all be happy today.
How cold it is outside!
The wind can not hurt us now.
This is the best day of the year.
Let us sing a glad Thanksgiving song.
Now let us all sing together.
What a noise in the hen-house!

Phrases

wish Jack would come
will forget us today
must all be happy today
don't like to eat snow
can not hurt us now
best day of the year
all sing together
a basket of corn and wheat
take them some water
in the hen-house this evening

Words

Sight

(Review) time chicks don't together
noise basket bringing pail

(New) Thanksgiving indeed hungry
turkey cut-cut-ca-da-cut loud
evening children

Phonetic

(Review)	outside	Jack	cracks	best
	year	wheat	right	
(New)	sad	song		

Game 28, page 205.

PHONETICS (*ad, ong*)

(Review)	*eat, ack, ight*
(New)	From *had* develop *ad, sad, lad, mad, bad, pad*
	From *long* develop *ong, song, gong*

Game 25, page 204.

Fourth Step—Reading Lesson. (Book One, pp. 60-64.)

Assign parts to children and have the selection read.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 7, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK (THANKSGIVING)

I. Supplementary Story.

II. Conversation. Thanksgiving Day.

III. Song. "Thanksgiving Songs," Jessie L. Gaynor in *Songs of the Child World,* Part I, Church.

IV. Occupation. Draw hen-house and fowls.

V. Project. Build hen-houses and put in perches.

THE CHRISTMAS FAIRY

First Step—The Oral Story.

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

They wanted to find a Christmas tree.
Cones will make our tree beautiful.
The children were very, very tired.
He sat there a long time until he shook with the cold.
The little cones began to shine like gold.

Phrases

wanted to find a Christmas tree
have nothing to put on the tree
will make our tree beautiful
were very, very tired
must take care of sister
until he shook with the cold
a wonderful Christmas tree
lighted them all the way home

Words

Sight

(Review)	before	Christmas	beautiful	close
	sister	prettiest	very	
(New)	nothing	tired	care	
	fairy	asked	wonderful	

Phonetic

(Review)	never	rest	shook	bright
(New)	cones	gold		

Phonetics (*ōne, old*)

(Review) *ight*

(New) Show how final *e* makes long *o*

From *bone* develop *ōne, cone, shone, lone, tone, stone*

From *old* develop *gold, cold, hold, fold, sold, told, bold*

Fourth Step—Reading Lesson. (Book One, pp. 65-68.)

Where did the children go?
What happened to them?
How did they spend the night?
Whom did they see?
What did she do for them?

The lesson should be read silently, and the thought told to the teacher and class.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 8, New Set VII-B.

BABY'S STOCKING

First Step—The Oral Story. (Poem to be memorized.)

Look at the picture, page 69. How many stockings? Where are they? Do you hang up your stocking at Christmas time? Whose stocking is the little white one? Where are the boys and the girls and the baby now? Who comes while they are asleep? Whose stocking do you think he will fill first? Who is talking in this poem?

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

The dear little baby darling has never seen Christmas yet.
You have never seen her, Santa, for she only came this year.

PHRASES

the baby's stocking
in the corner here
only came this year

fill her stocking with goodies
way down to the toe

WORDS

Sight

(Review)	forget	only	prettiest	before
(New)	stocking	darling	write	corner
	Santa	goodies	toe	

Phonetic

(Review)	hang	dear		
	never	seen	yet	year

Game 46, page 208.

PHONETICS

(Review) *ang, ear, een, op, ark*

Game 35, page 207.

Fourth Step—Reading Lesson. (Book One, p. 69.)

Study the first line as a unit, then the next, etc.

Follow this with the reading of the first stanza throughout.

Continue throughout the poem in this way.

Have the poem read at the close by three pupils, each reading a stanza.

Then have one pupil read the note to Santa.

SUGGESTIONS FOR SUPPLEMENTARY WORK (CHRISTMAS)

I. Supplementary Story. "The Christmas Stocking," in *More Mother Stories,* Maud Lindsay, Milton Bradley Company.

II. Conversation. Christmas and its customs.

III. Poems.

(1) "Stocking Song on Christmas Eve," Mary Mapes Dodge.

(2) "Christmas Song," Eugene Field.

IV. Songs.

(1) "Santa Claus," in *Finger Plays,* Emilie Poulsson, Milton Bradley Company.

(2) "Jolly Old Saint Nicholas," in *Songs, Games, and Rhymes,* Hailmann, Milton Bradley Company.

V. Project. Make a poster of picture on page 69.

THE BIG MAN AND THE LITTLE BIRDS

First Step—The Oral Story.

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

He was going along a country road.
Near the road was an apple tree.
They had just tumbled out of their nest in the apple tree.
She wanted the men to help her.
The tall man was named Abraham Lincoln.

PHRASES

going along a country road	trying to thank
Near the road	soon caught up
had just tumbled out	had to help
jumped from his horse	could not have slept

WORDS

Sight

(Review) road tumbled tweet help
caught slept named

(New) countrv Abraham Lincoln

Phonetic

(Review) tall ride along men

Game 14, page 203.

PHONETICS

(Review) *en, all, ong, ide*

Fourth Step—Reading Lesson. (Book One, pp. 70-71.)

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 9, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK (ABRAHAM LINCOLN)

I. Supplementary Stories about Abraham Lincoln.

II. Conversation. Kindness of Abraham Lincoln.

III. Song. "America."

IV. Occupation. See work outlined for America.

OUR FLAG

First Step—The Oral Story. (Poem to be memorized.)

Talk about the flag and have a flag for study. Children count the stripes; how many are red? How many white? Call attention to the blue field; how many stars? Tell the children what the colors mean, what the flag means. Tell the story of the first flag.

Second Step—Dramatization.

Children march with flags, singing the song "Our Flag." All salute the flag.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

There are many flags in many lands.
There are flags of every hue.

PHRASES

There are many flags	Like our own
in many lands	Red, White, and Blue
of every hue	for the Flag
in any land	Its stripes and white stars, too

WORDS

Sight

(New)	hue	stripes

Phonetic

(Review)	lands	red
(New)	flags	

Game 43, page 208.

PHONETICS (*ag*)

(Review)	*and, en, ed*
(New)	From *bag* develop *ag, flag, rag, tag, brag, snag*

Fourth Step—Reading Lesson. (Book One, pp. 72-73.)

Read this poem as others previously studied.

The rime makes it more pleasing to the children.

The rhythm adds to the attractiveness of the poem.

Be sure that children read understandingly, not merely from memory.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See below.

AMERICA

First Step—The Oral Story. (Poem to be memorized.)

Review the lesson "Our Flag." Tell the children that we have a song about our country. Read or sing it to them. Develop each sentence by means of questions. Tell the children what liberty means and about the Pilgrims. Tell them what pride means.

SUGGESTIONS FOR SUPPLEMENTARY WORK (FLAGS)

I. Supplementary Story. "February Twenty-Second," in *Cat-tails and Other Tales,* Mary L. Howliston, A. Flanagan Company.

II. Conversation. Our country and its flag.

III. Poem. "Our Heroes," Phoebe Cary.

IV. Songs.

(1) "Our Flag," in *Songs of the Child World,* Part I, Jessie L. Gaynor, Church.

(2) "Salute to the Flag," Jessie L. Gaynor in *Songs of the Child World,* Part II, Church.

V. Projects.

(1) Flag. Use red, white, and blue paper, cutting and pasting to make a flag.

(2) Soldier Hat. Use 8″ x 8″ folding paper. Place one corner of 8-inch square, *a, b, c, d,* Fig. 1, toward you. Fold lower corner to upper. Open. Turn quarter way around. Fold lower corner to upper. Open. Place one edge even with lower edge of desk. Fold lower edge to upper. Open. Turn quarter way around. Fold upper edge to lower. Open, as in Fig. 1.

Fold *ab* to *dc,* as in Fig. 2.

Push *f* to *h* between *a* and *c.* Push *e* to *h* between *b* and *d,* as in Fig. 3.

Fold corner *a* to *g.* Crease. Fold corner *b* to *g.* Crease. Paste as shown in Fig. 4.

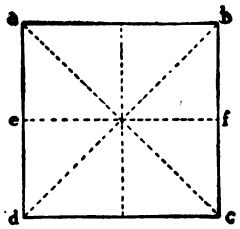


Fig. 1

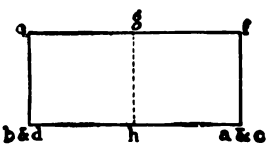


Fig. 2

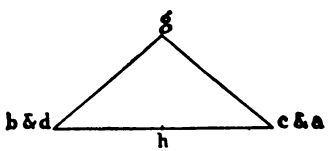


Fig. 3

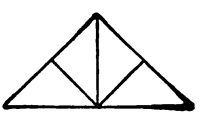


Fig. 4

THE PARADE ON WASHINGTON'S BIRTHDAY

First Step—The Oral Story.

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

Sentences

It was nearly as old as Father.
They hung it out of the window every Flag Day.
The great day came at last.
So they hung the flag out of the window.
Soon they heard a great noise.
Every one saw the old, old flag.
Patty and Ned felt very proud.

Phrases

nearly as old as Father
hung it out of the window
every Flag Day
a parade on George Washington's Birthday
felt very sad
can hang our flag
hung the flag out of the window
heard a great noise

Words

Sight

(Review) Grandfather nearly jumped joy Hurrah their wonderful
(New) window parade George Washington birthday last

Phonetic

(Review) Grandmother flag fun hang told
(New) street

Game 50, page 208.

PHONETICS (*str, eet*)

(Review) *old, ad, ang, ight*
(New) From *string* develop *str, stray, strong*
From *feet* develop *eet, street, sweet, sheet, beet*

Fourth Step—Reading Lesson. (Book One, pp. 74-76.)

Read the story, page by page, and tell it to the teacher or the class.

SUGGESTIONS FOR SUPPLEMENTARY WORK (GEORGE WASHINGTON)

I. Supplementary Stories about George Washington.

II. Conversation about George Washington.

III. Songs and Occupation Work. (See suggestions on flags, p. 267.)

THE LITTLE RED HEN

First Step—The Oral Story.

Second Step—Dramatization (preferably at close of lesson).

CHARACTERS

Hen *Dog* *Cat* *Pig* *Turkey* *Chicks*

SCENE

A place for a wheat field; a mill; a house, with a place to make bread and bake it. Little Red Hen finds a grain of wheat.

Hen: I have found a grain of wheat. Who will plant it?
Dog: I won't.
Cat: I won't.
Pig: I won't.
Turkey: I won't.
Hen: Cluck! Cluck! Then I will.

(She plants the wheat and watches it grow tall and ripe. A boy or girl may be used for the wheat by stooping down or lying on the floor, and then growing taller.)

Hen: Who will reap this wheat?
Dog: I won't.
Cat: I won't.
Pig: I won't.
Turkey: I won't.
Hen: Cluck! Cluck! Then I will.

(Gives imitation of reaping wheat.)

Hen: Who will thresh this wheat?
Dog: I won't.
Cat: I won't.
Pig: I won't.
Turkey: I won't.
Hen: Cluck! Cluck! Then I will.

(Gives imitation of threshing wheat.)

Hen: Who will take this wheat to the mill to have it ground?
Dog: I won't.
Cat: I won't.
Pig: I won't.
Turkey: I won't.
Hen: Cluck! Cluck! Then I will.

(Takes wheat to mill and comes back with flour.)

Hen: Who will bake a loaf of bread with this flour?
Dog: I won't.
Cat: I won't.
Pig: I won't.
Turkey: I won't.
Hen: Cluck! Cluck! Then I will.

(She makes a loaf of bread and bakes it.)

Hen: Who will eat this bread?
Dog: I will.
Cat: I will.
Pig: I will.
Turkey: I will.
Hen: No, you won't. My little chicks and I are going to do that Cluck! Cluck!

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

A little red hen once found a grain of wheat.
So she planted the grain of wheat.
Soon the wheat began to grow.
By and by it grew tall and ripe.
So she reaped the wheat.
So she threshed the wheat.
So she baked a loaf of bread with the flour.
So she called her four little chicks, and they ate up the loaf of bread.

PHRASES

a grain of wheat	loaf of bread
began to grow	with this flour
tall and ripe	four little chicks

WORDS

Sight

(Review)	once	won't	four	chicks
(New)	grain	ripe	thresh	loaf

Phonetic

(Review)	found	began	grow	tall
	bake	bread		
(New)	plant	reap	flour	

Game 44, page 208.

PHONETICS (*ant, eap*)

(Review)	*all, eat, ill, ow, ed, ake*
(New)	From *ant* develop *plant, pant, slant*
	From *leap* develop *eap, reap, heap*
	From *fl* and *our* develop *flour*

Game 48, page 208.

Fourth Step—Reading Lesson. (Book One, pp. 77-80.)

Page 80 may well be used for silent reading. Teacher will ask the following questions:

"What did the hen ask the dog, the cat, the pig, and the turkey?"

"What answer did they make?"

"Then what did the hen say to them?"

"Who ate the loaf of bread?"

Pupils will read page 80 silently, and answer the questions.

Many children will have heard this story before they come to school, and also in the Pre-Primer work. It will be like meeting an old friend for them to hear it again, and they will be none the less interested in it. Read for appreciation of the story, and for the good expression which will naturally be the outcome of such appreciation.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 275.

THE LOST EGG

First Step—The Oral Story.

Tell a riddle—a story about an egg. I know something; it is pointed and round; some are white and some a light brown; we gather them in a basket; what is it? After the children guess, talk

about the egg, its uses; have pupils tell about the hens they have at home and about egg-gathering; what kind of house have the hens? What do we feed the hens; the chicks? Tell the text story.

Second Step—Dramatization.

CHARACTERS

Bobbie *Mother* *Brownie* *Nine Chicks* *Lost Chick*

SCENE

A place for a garden near the barn.

Chicks: Peep, peep, peep!

Brownie: Where is my other chick? I had ten eggs. I see only nine chicks. Cluck! Cluck! Cluck! Cluck! Let us take a walk.

(Brownie takes her chicks into the garden where Bobbie and his mother are.)

Bobbie: Oh, Mother, look at Brownie's chicks!

Mother: How many has she?

Bobbie: I will count them. One, two, three, four, five, six, seven, eight, nine. There are nine little chickens.

Mother: Why, Bobbie! She had ten eggs. Where is the other chicken?

(Mother counts nine, too.)

Bobbie: I will run to the barn. I may find it there.

(Bobbie runs to the barn, finds the other chicken, and gives it to Brownie.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

The shells of the eggs were breaking.
She kept them under her wings, where it was warm.
She took them into the garden, to find Bobbie and his mother.
But the egg fell to the ground.
He looked at the egg and saw a big crack in the shell.

PHRASES

a pretty hen named Brownie	as fast as he could go
guess why she sat there so long	saw a big crack
were coming out of the shells	saw another little chicken
kept them under her wings	ran about and flapped their wings
where it was warm	had found the lost chick

WORDS

Sight

(Review)	kept	where	flapped	lost
(New)	Brownie	breaking	nine	six
	seven	eight		

Phonetic

(Review)	why	ten	shells	ground	hark
	big	crack	wing	found	

Game 45, page 208.

PHONETICS

(Review) *ame, atch, est, ell, eep, ite, ing*

Game 6, page 201.

Fourth Step—Reading Lesson. (Book One, pp. 81-83.)

When page 81 has been finished study the picture.

Count the chicks.

Have three children read the story to summarize, each reading one of the incidents complete.

SUGGESTIONS FOR SUPPLEMENTARY WORK (HENS AND CHICKENS)

Basic Stories. Pages 77-83, 116-119, 151-158.

I. Supplementary Story. "The Story of Speckle," in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

II. Conversation. Hens and chickens.

III. Poem. "My Rooster," Rebecca Deming Moore in *Little Animal Stories,* Margaret Erskine, Pilgrim Press.

IV. Song. "Mr. Rooster and Mrs. Hen," in *Songs of the Child World,* Part I, Jessie L. Gaynor, Church.

V. Occupation. Cut pictures like those on pages 77 and 151.

THE GOATS IN THE TURNIP FIELD

First Step—The Oral Story.

Tell the text story, making full use of the excellent dramatic qualities of the narrative.

Second Step—Dramatization.

CHARACTERS

Little Boy *Rabbit* *Fox* *Wolf* *Bee*

SCENE

A number of children, forming a rectangle, make the turnip field. Two children standing face to face, with both hands raised, John's finger tips touching Henry's finger tips, serve for the gate. The little boy chases the goats with a stick, but they run this way and that and will not go through the gate. The little boy sits down and cries.

Rabbit: Why are you crying, little boy?

Boy: Oh, oh! I cannot get the goats out of the turnip field.

Rabbit: I will do it for you.

(Rabbit tries but fails, and sits down by the little boy and cries. Along comes the Fox.)

Fox: Rabbit, why are you crying?

Rabbit: I cry because the boy cries. The boy cries because he cannot get his goats out of the turnip field.

Fox: I will do it for him.

(Fox tries and fails. He sits down by the rabbit and the boy and cries, too. All three sit in a row crying. Wolf comes along.)

Wolf: Fox, why are you crying?

Fox: I cry because the rabbit cries. The rabbit cries because the boy cries. The boy cries because he cannot get his goats out of the turnip field.

Wolf: I will do it for him.

(Wolf tries and fails. He sits by the side of the fox, and cries. A little bee sees them all crying.)

Bee: Wolf, why are you crying?

Wolf: I cry because the fox cries. The fox cries because the rabbit cries. The rabbit cries because the boy cries. The boy cries because he cannot get his goats out of the turnip field.

Bee: I will do it for him.

All (*laughing*): How can a little bee like you do it?

(Bee flies into turnip field, straight to the biggest goat's back.)

Bee: Buzz! Buzz! Buzz!

(How the goats run straight through the gate! Boy runs after them, laughing.)

Note. This story has exceptional value for dramatization: It is filled with dramatic action; it brings many actors on the stage at once; new actors appear with sufficient frequency to keep the interest alive; it admits of physical activity all the time; it gives the children some character study—the characters are unlike; it furnishes valuable expression drills, which spring naturally from spontaneous interest; the story ends with a grand flourish—a fine climax—the goats are forced through the gate; finally, it makes possible the assignment of parts according to the varying abilities of children; for example, some children are diffident, others weak in power of language expression; in this story all children may be suited

with a part—a child can be a goat and act his part well without talking; he can help form the fence and be indispensable; he can be a part of the necessary gate, and feel as important a factor in the play as the star performer. Gradually such a child loses his diffidence, in time asks to be the rabbit, and thus takes a speaking part.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Every morning he took them to the hill so that they could eat the green grass.

The boy cries because he can not get his goats out of the turnip field.

Then they all stopped crying and began to laugh.

PHRASES

had three fine goats
so that they could eat the green grass
When evening came
sat down and cried
Along came a rabbit
because the boy cries
could not get them out
stopped crying and began to laugh
flew right to a big goat's back
know why they ran out

WORDS

Sight

(Review)	evening	field	cried	laugh
(New)	goats	grass	turnip	because
	wolf			

Phonetic

(Review)	take	down	bee

PHONETICS

(Review) *ake, ēē, ight, op, own, ook*

Game 33, page 206.

Fourth Step—Reading Lesson. (Book One, pp. 84-87.)

Look at the pictures, pages 84, 85, 87, when text which picture illustrates is reached.

Pupils read silently before they give thought orally.

Have one child read all of page 84 and two children read page 85, each reading an incident, etc., throughout the story.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 10, New Set VII-B.

THE KIND CRANES

First Step—The Oral Story.

Talk about cranes. Look at the pictures, pages 90, 91. Tell the text story of "The Kind Cranes," making each incident stand out distinctly. The foreknowledge of the plot-action which the told story gives will enable children to follow the run of events when they come to read the text.

Second Step—Dramatization.

CHARACTERS

Six Little Birds *Fish* *Sheep* *Four Cranes*

SCENE

A wide space for the ocean. Six little birds sit in a row on the ocean beach.

First Bird: Let us cross the sea; we can get fat worms over there.

Second Bird: But the sea is so wide! How can we get across?

(A large boy, taking the part of the fish, moves across the floor toward the little birds, making a swimming motion with his arms and hands.)

Six Birds: Fish, will you take us across the sea?

Fish: I will take you to the bottom of the sea.

(Takes a diving position.)

Six Birds: Dear! Dear! Let us wait.

(Sheep walks along the beach toward the birds.)

Six Birds: Sheep, will you take us across the sea?

Sheep: I never swim. I cannot fly. Why don't you wait for the cranes?

Six Birds: Cranes! Cranes! Who are they?

Sheep: They are great big birds. Their wings are so strong that they can fly across the sea. They have long beaks and long necks. They have long legs and big backs. The cranes are very kind. They often take little birds across the sea. Ask the cranes to take you.

Six Birds: Thank you, Mr. Sheep.

(Four children take the part of the cranes, flying one behind the other.)

Six Birds *(To first crane)*: Will you take us across the sea? We can get fat worms over there.

First Crane: I have a load of birds; my back is full. Ask the last crane; he can take you across.

(First three cranes fly by.)

Six Birds: Oh, Mr. Crane, will you take us across the sea?

Last Crane: Yes, I will take you. My back is nearly full. See all these birds on it! But you are so little that I shall have room for you. Hop on!

(The six little birds form a chain by each one's placing hands on the shoulders of the child in front of him. The child in front places his hands on the shoulders of the boy who represents the crane. The crane seems, thus, to be carrying the load.)

Last Crane: Are you all right?

Six Birds: All ready!

Last Crane: Hold on tight, little birds.

(Boy representing the crane raises his arms and makes a flying motion as he runs. The six little birds keep their hands on the shoulders of the one in front of them, and clinging tightly to the one representing the crane, move across the open space marked off for the ocean. The long journey thus seems realistic. The birds may chirp, the crane honk, etc.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

And he swam down, down, down, into the sea.
Every year they take other little birds across the sea.
But you are so little that I can find a place for you.
The little birds held on with their beaks and their claws.

Phrases

Six hungry little birds
can get fat worms over there
But the sea is so wide
a fish came along
long beaks and long necks
can take you across
is nearly full
held on with their beaks and their claws
got fatter and fatter

Words

Sight

(Review)	hungry	worms	great	necks
(New)	sea fatter	fish	held	claws

Phonetic

(Review)	wide	swim	back	strong
(New)	swam	cranes	beaks	

Phonetics (*am, eak*)

(Review)	*ack, ear, ide, ind, ight, ow, op, ong*
(New)	From *am* develop *swam, cram, slam, ham* From *cr* and *ane* develop *crane* From *squeak* develop *eak, beak, leak, streak, peak*

Review the following:

east, beast, least, feast
ear, dear, hear, near, year, tear, fear
eat, beat, wheat, meat, heat, neat, seat, treat
each, reach, teach, peach

Game 28, page 205.

Fourth Step—Reading Lesson. (Book One, pp. 88-91.)

Press for expressive reading of this story.

It is strong in dramatic quality.

Utilize the ethics in the sentence, "The other little birds made a place for them."

Give unity to the story by having the whole read by a few children, each reading one incident.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 11, New Set VII-B.

Suggestions for Supplementary Work (Birds)

Basic Stories. Pages 88-91, 94-95, 148-150.

I. Supplementary Story. "The Oriole's Journey," Frances Bliss Gillespy in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Birds.

III. Poem. "The Snowbird" in *Three Years with the Poets,* Bertha Hazard, Houghton Mifflin Company.

IV. Song. "Two Robin Redbreasts," in *Songs and Games for Little Ones,* Walker and Jenks, Oliver Ditson Company.

V. Occupation. Cut crane and birds.

THE NORTH WIND

First Step—The Oral Story. (Poem to be memorized.)

Tell the story of the North Wind and what he did to drive all the birds away except Chick-a-dee. Talk about the snow and the cold and the hungry little birds that we should feed crumbs every winter day.

Second Step—Dramatization.

CHARACTERS

Several Robins *Meadow Lark* *Jenny Wren* *Chick-a-dee*

SCENE

An open space where birds assemble, some in trees, others on the ground.

Robins: The North Wind is cold,
And that is the reason
We fly away.
(Imitate flying away.)

Meadow Lark: The North Wind is cold;
He is coming, hark!
I must haste away.
(Flies away.)

Jenny Wren: The North Wind is cold
And brings the snow,
And I must go.
(Flies away.)

Chick-a-dee: The North Wind is cold
As cold can be,
But I'm not afraid.
(Sits still.)

Teacher: So the chick-a-dee stays
And sees the snow,
And likes to hear
The North Wind blow.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

The North Wind is cold.
And that is the reason we fly away.
He is coming, hark! I must haste away.
The North Wind is cold and brings the snow.
And likes to hear the North Wind blow.

PHRASES

The North Wind	brings the snow
that is the reason	I'm not afraid
haste away	likes to hear

WORDS

Sight

(Review) haste afraid
(New) Robins reason Jenny Wren I'm
Chick-a-dee

Phonetic

(Review) cold fly hark lark brings snow

Game 15, page 203.

PHONETICS

(Review) *ay, ark, en, ind, ing, old*

Fourth Step—Reading Lesson. (Book One, pp. 92-93.)

Select the unit of expression, sometimes a line, sometimes two lines, and in the last stanza four lines. Then study it for the thought, followed by the expression of it. Follow this practice in prose as well as in poetry.

SUGGESTIONS FOR SUPPLEMENTARY WORK (NORTH WIND)

Basic Stories. Pages 92-93, 120-123.

I. Supplementary Story. "The Meeting of the Winds" in *In the Child's World,*" Emilie Poulsson, Milton Bradley Company.

II. Conversation. Winds.

III. Poem. "The Song of the Wind," Helen M. Beckwith in *When First We Go to School,* W. L. Tomlins, A. C. McClurg and Company.

IV. Song. "North Wind" in *Churchill-Grindell Song Book II,* Churchill-Grindell.

V. Project. Illustrate poem by cuttings from black paper mounted on white.

WHAT DOES LITTLE BIRDIE SAY?

First Step—The Oral Story. (Poem to be memorized.)

Tell the story of the little birdie and the little baby. Look at the pictures, pages 94, 95. What does the little birdie say? Why is the little birdie standing on the edge of the nest? Who tells the little birdie to stay longer in the nest? Similar questions will bring out the meaning of page 95.

Second Step—Dramatization.

Have children act the poem, one child taking the part of the mother bird, one that of little birdie, one that of the little baby, and one that of baby's mother. Several groups may be arranged so that all children can take part in the play.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Mother, let me fly away.
So she rests a little longer; then she flies away.
If she sleeps a little longer, baby too shall fly away.

PHRASES

rest a little longer
Till the little wings are stronger
flies away
Let me rise and fly away
sleep a little longer
Till the little limbs are stronger

WORDS

Sight

(Review)	what	away	shall		
(New)	does	birdie	flies	rise	limbs

Phonetic

(Review)	peep	day	rest	till
(New)	longer	stronger		

Game 34, page 206.

PHONETICS (*er*)

(Review) *est, eep, ed, ong*

(New) From *farmer* develop *er, longer, stronger, softer, taller, deeper, shorter*

Game 48, page 208.

Fourth Step—Reading Lesson. (Book One, pp. 94-95.)

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 282.

THE HEN AND THE SQUIRREL

First Step—The Oral Story.

Talk about squirrels, how they can run and climb trees, what they eat, etc. Tell the text story of "The Hen and the Squirrel," making the plot-action distinct and clear.

Second Step—Dramatization.

CHARACTERS

Hen *Squirrel* *Old Woman* *Dog* *Baker* *Forest*

SCENE

An oak tree, a forest, and the several animals in the play properly placed.

Squirrel: Friend Hen, do you see that tall oak tree? It is full of acorns. Let us get some to eat.

Hen: All right, Friend Squirrel.

(They run to the oak tree. Squirrel runs up the tree and eats an acorn.)

Squirrel: How good it is!

(Hen tries to fly up but cannot fly so high.)

Hen: Friend Squirrel! Throw me an acorn.

(Squirrel throws and hits her and cuts her head. Hen runs to Old Woman.)

Hen: Old Woman, please give me a soft cloth. Then I can tie up my poor head.

Old Woman: First give me two hairs. Then I will give you a soft cloth.

(Hen runs to the dog.)

Hen: Good Dog, give me two hairs. I will give them to the old woman. She will give me a soft cloth. Then I can tie up my poor head.

Dog: First give me some bread. Then I will give you two hairs.

(Hen runs to the baker.)

Hen: Oh, Good Baker, give me some bread. I will give it to the dog. The dog will give me two hairs. I will give the two hairs to the old woman. She will give me a soft cloth. Then I can tie up my poor head.

Baker: First get me some wood. Then I will give you some bread.

(Hen runs to the forest.)

Hen: Oh, Good Forest, give me some wood. I will give the wood to the baker. The baker will give me some bread. I will give the bread to the dog. The dog will give me two hairs. I will give the two hairs to the old woman. The old woman will give me a soft cloth. Then I can tie up my head.

Forest: First give me some water. Then I will give you wood.

(Hen goes to the stream.)

Hen: Stream, give me some water. I will give it to the forest. The forest will give me some wood. I will give the wood to the baker. The baker will give me bread. I will give the bread to the dog. The dog will give me two hairs. I will give them to the old woman. The old woman will give me a soft cloth. Then I can tie up my head.

Stream: Yes, I will give you some water.

(Hen takes water to the forest. The forest gives her some wood. She gives the wood to the baker. The baker gives her some bread. She gives the bread to the dog. The dog gives her two hairs. She gives the two hairs to the old woman. The old woman gives her a soft cloth. So the hen ties up her poor head.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

Do you see that tall oak tree?
The squirrel ran right up the tree and ate an acorn.
The hen tried to fly up and get an acorn.
The acorn hit the hen, and cut her head.
I will give the hairs to the old woman.

Phrases

that tall oak tree	threw it down to her
is full of good acorns	give me a soft cloth
ran right up the tree	went to the forest
tried to fly up	went to a brook
could not fly so high	tied up her poor head

Words

Sight

(Review)	squirrel	friend	poor	hairs
(New)	oak	acorns	tried	woman
	cloth	forest		

Phonetic

(Review)	hit	head	tie
(New)	baker		

Game 1, page 201.

Phonetics

(Review)	*all, ake, et, en, ead, orn, ood, it*
(New)	From *bake* and *r* develop *baker*

Fourth Step—Reading Lesson. (Book One, pp. 96-100.)

Look at the picture on page 96.
What time of year is it?
What makes you think so?
What do squirrels do in the fall?
Look at picture on page 100.
The hen seems to be in trouble.
To whom is she telling her troubles?
Insist upon good expression.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 12, New Set VII-B.

Suggestions for Supplementary Work

See page 275.

THE PINE TREE AND ITS NEEDLES

First Step—The Oral Story.

Talk about the pine tree, its cones, and its needles. Show pictures of these if real specimens are not available. Would you like to hear the story of the little pine tree that was not happy because it had long green needles? Tell the text story of "The Pine Tree and Its Needles."

Second Step—Dramatization.

Act the story, one pupil playing the part of the little pine tree, one the Fairy, one the man who picked off the gold leaves, one the goat, and one the wind. The steps in the story will have been made clear by the use of the told story.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

He took all the gold leaves and put them into a bag.
"Little pine tree," she said, "you may have your wish."
In the morning the little pine tree had its long needles again.
Little pine needles are best for little pine trees.

Phrases

lived in the woods
like long green needles
if I only had gold leaves
may have your wish
do not want gold leaves again
had its long needles again
do not want any other leaves
best for little pine trees

Words

Sight

(Review)	wish	fairy	walked	again	through
	goat				
(New)	needles	glass	broke		

Phonetic

(Review)	gold	bag	best
(New)	pine	shine	

Game 3, page 201.

Phonetics (*ine*)

(Review) *ame, een, ood, old, ag*

(New) From *nine* develop *ine, pine, shine, mine, fine, line, whine*

Fourth Step—Reading Lesson. (Book One, pp. 101-104.)

This should first be read silently.

The conversational style is well adapted to expressive reading later.

Assign two children to read each separate incident, one to take the part of the pine tree, the other that of the Fairy.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 238.

HOW GOSLING LEARNED TO SWIM

First Step—The Oral Story.

Talk about the objects treated in the story, what each does—e. g., the dog barks, the duck quacks, etc. Tell the text story, emphasizing its dramatic quality.

Second Step—Dramatization.

CHARACTERS

Chicken	*Duckling*	*Black Colt*	*Yellow Calf*
Little Gosling	*Rabbit*	*White Dove*	*Brown Dog*

SCENE

A number of children form a pond. The characters are near by.

Chicken: Why do you go into the pond, Little Gosling?

Little Gosling: I am going to learn to swim.

Chicken: Then I will peep.

(The chicken peeps.)

Duckling: Chicken, why do you peep?

Chicken: Little Gosling swims, so I peep.

Duckling: Then I will quack.

(The duckling quacks.)

Rabbit: Duckling, why do you quack?

Duckling: Little Gosling swims, the chicken peeps, so I quack.

Rabbit: Then I will leap.

(The rabbit leaps.)

Colt: Why do you leap, Rabbit?

Rabbit: Little Gosling swims, the chicken peeps, the duckling quacks, so I leap.

Colt: Then I will run.

(Black Colt runs.)

Dove: Black Colt, why do you run?

Colt: Little Gosling swims, the chicken peeps, the duckling quacks, and the rabbit leaps. So I run.

Dove: Then I will coo.

(White Dove coos.)

Dog: Dove, why do you coo?

Dove: Little Gosling swims, the chicken peeps, the duckling quacks, the rabbit leaps, and the black colt runs. So I coo.

Dog: Then I will bark.

(Brown Dog barks.)

Calf: Brown Dog, why do you bark?

Dog: Little Gosling swims and the chicken peeps, the duckling quacks and the rabbit leaps, the black colt runs and the white dove coos, so I bark.

Calf: Then I will moo.

(Yellow Calf moos.)

Teacher: So Little Gosling swam and the chicken peeped,
The duckling quacked and the rabbit leaped,
The black colt ran and the white dove cooed,
The brown dog barked and the yellow calf mooed,
And Little Gosling learned to swim.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

"Why do you go into the pond?" asked the chicken.

"I am going to learn to swim," said Little Gosling.

"The duckling quacks, so I leap," said the rabbit.

So Little Gosling swam and the chicken peeped.

The brown dog barked and the yellow calf mooed.

WORDS

Sight

(Review) pond black

(New) gosling learn duckling quack
colt calf

Phonetic

(Review) swim leaped bark

Game 37, page 207.

PHONETICS

(Review) *ark, ack, eep, $\overline{oo}$, -ed* with verbs, as in *quacked, mooed, leaped, cooed*

Fourth Step—Reading Lesson. (Book One, pp. 105-107.)

Ask questions which will keep children thinking.
Study the pictures, pages 105, 106, 107.
Have pupils name each animal and tell what it can do.
Which do you like best? Why?
Keep children's imagination active.

SUGGESTIONS FOR SUPPLEMENTARY WORK (GEESE)

I. Supplementary Story. "The Rich Goose," Leora Robinson, in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Geese.

III. Poem. "Wild Geese," Celia Thaxter.

IV. Songs.

(1) "Liesel the Goose Girl," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy Company.

(2) "The Wild Geese Are Flying," in *The Child's Garden of Song,* W. L. Tomlins, A. C. McClurg and Company.

V. Projects.

(1) From white paper cut geese in flying position. Mount on blackboard for border.

(2) Draw pond. Cut geese and mount on pond.

I DON'T CARE

First Step—The Oral Story.

Talk about horses and colts. Look at the picture on page 108. Which is the horse? Which is the colt? Why does not the horse run away, too? Study the picture, page 110. What are the men and boys trying to do? Have pupils tell stories about horses that they know. Tell the text story of "I Don't Care," making impressive the lesson that the little colt learned from this experience.

Second Step—Dramatization.

CHARACTERS

Brown Colt	*Horse*	*Men*
Old White Horse	*Mule*	*Boys*

SCENE

A number of children form a meadow; two of them facing each other form a gate. The brown colt and the horse are in the meadow.

Colt: I will run out of the gate.

Horse: No, no! You must stay in the meadow.

Colt: Why?

Horse: I don't know. But the old white horse told me to stay. So I shall stay.

Colt: I don't care! It is too quiet here for me. If I run down the road I shall have more fun.

(Brown Colt runs down the road and meets the old white horse.)

White Horse: Why are you here?

Colt: I want some fun. I am tired of staying in the meadow.

White Horse: The meadow is the best place for you. You have no shoes on your feet. You are too young to see the world.

Colt: I don't care.

(He runs on and meets a mule, with a load on his back.)

Mule: Why are you here, Colt? You should be in the meadow. The town is close by and it is no place for a young colt like you.

Colt: I don't care! I want some fun.

Teacher: Brown Colt runs to the town and is frightened. Men and boys try to catch him; they run after him and shout. Brown Colt sees himself in a glass window, thinks it is another colt who can tell him the way to the meadow. He runs into the glass, cuts himself, falls down, and is caught and taken back to the meadow by some men.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

One day the gate was open.

But the old white horse told me to stay.

I am tired of staying in the meadow.

"The meadow is the best place for you," said the old white horse.

The town is close by, and it is no place for a little colt like you.

They shouted at him and tried to catch him.

They took the little colt back to the meadow and shut him in.

PHRASES

was open	was pulling a big cart
shall have more fun	was frightened
is the best place	shouted at him
are safe in the meadow	thought it was another colt
too little to see the world	was only his shadow

WORDS

Sight

(Review)	colt	tired	cart	noise
	window	shadow		
(New)	world	mule	pulling	frightened

Phonetic

(Review)	gate	best	back
(New)	open	shouted	

Game 51, page 208.

PHONETICS

(Review)	*atch, est, ead, ight, ick, out, ut*
(New)	From *o* and *pen* develop *open*
	From *shout* and *ed* develop *shouted*

Game 2, page 201.

Fourth Step—Reading Lesson. (Book One, pp. 108-111.)

After reading the lesson by expression-units, summarize by having one pupil read it all.

When the story is completed, have the whole read, each pupil reading one of the incidents.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 13, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK (HORSE)

I. Supplementary Story. "The Horse That Believed He'd Get There," Annie Trumbell Slosson in *Story Telling Library.*

II. Conversation. Horse.

III. Poem. "Among the Animals," Mary Mapes Dodge.

IV. Song. "Our Country Friends," in *The Child's Garden of Song,* W. L. Tomlins, A. C. McClurg and Company.

V. Occupation. Cut horses showing action as in walking, running, etc.

THE CAMEL AND THE PIG

First Step—The Oral Story.

Talk about the camel, showing pictures to illustrate. Tell about the camel's home, food, etc. Study the pictures, pages 112, 113, 115. Tell the text story of "The Camel and the Pig." Have pupils memorize the last two lines. Time should be given children to enjoy the humor of this story.

Second Step—Dramatization.

Have two pupils, facing each other, read the dialogue, each child impersonating the character assigned him. Repeat, using different pairs of children until all have taken part.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

Sentences

But the pig was proud because he was short.

The camel was so tall that he could see over the wall.

His neck was so long that he could reach over the wall and get the fruit.

He could not get inside, because there was no gate.

Now would you rather be tall or short?

But the camel was so tall that he could not get through the gate.

Phrases

because he was tall
because he was short
came to a garden
no gate in the wall
fine, ripe fruit in the garden
reach over the wall
full of fine, ripe fruit, too
get through the gate
it's better to be tall

Words

Sight

(Review) because short over through better

(New) camel hump fruit rather or small

Phonetic

(Review) tall snout wall gate reach inside

Game 22, page 204.

Phonetics

(Review) *all, ide, ound, ong*

Game 28, page 205.

Fourth Step—Reading Lesson. (Book One, pp. 112-115.)

Drill on phrases, to enable the eye to "take in" a number of words at a glance.

Compare the camel and the pig.

In picture, page 113, why is not the pig eating?

In picture, page 115, why is the camel not eating?

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 14, New Set VII-B.

Suggestions for Supplementary Work (Camel and Pig)

I. Supplementary Stories.

(1) "The Little Jackal and the Camel" in *Stories to Tell to Children,* Sara Cone Bryant, Houghton Mifflin Company.

(2) "Gemila" in *Seven Little Sisters,* Jane Andrews, Ginn and Company.

(3) "The Pig Brother," Laura E. Richards in *The Golden Windows,* Little, Brown and Company.

II. Conversation. Deserts and camels.

III. Songs.

IV. Projects.

(1) Make a poster showing a desert, with camels, tents, etc.

(2) Make a desert on the sand table. Weave mats.

THE LITTLE ROOSTER

First Step—The Oral Story.

Talk about getting up regularly in the morning. The alarm clock and the rooster wake us up. Tell the text story of "The Little

Rooster." Have pupils look at the pictures, pages 116 and 117. The rooster is crowing in picture, page 117; the man is at the window. What time is it? What tells you it is night? (moon) In pictures on page 119 the man is sleeping, no rooster is near, the garden is full of weeds; why?

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

The man was so angry that he threw his hair-brush at the little rooster.

That night the man tied the little rooster in the hen-yard with a string.

So he caught the little rooster and gave him away.

But the weeds grew up and filled his garden.

PHRASES

rooster liked to crow	threw his comb
got up very early	will weed my garden
was so angry	went to bed, and slept
threw his hair-brush	crowed so loud
ran away as fast as he could	gave him away

WORDS

Sight

(Review)	flapped	fast	garden	hen-yard
	slept	again	caught	next
(New)	rooster	early	angry	hair-brush
	comb	weed		

Phonetic

(Review)	crow	sleepy	plant	string

Game 30, page 206.

PHONETICS

(Review) *ōw, cr, o͞o, str, ing, out*

Game 9, page 202.

Fourth Step—Reading Lesson. (Book One, pp. 116-119.)

Page 119 may well be used for silent reading. Teacher will ask questions such as the following:

"What did the man say?"

"Why was he angry?"

"What did he do?"

"Then what did he do?"

"What happened to his garden?"

Pupils will read page 119 silently, and then answer the questions.

Give unity to the lesson by reading the entire story to the children. Then have two pupils read it, one reading Part I, the other reading Part II.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 275.

NORTH WIND AT PLAY

First Step—The Oral Story.

Talk about directions—East, West, North, South. In which direction do we see the sun in the morning? In the evening? Point with your right hand toward the East, and your left hand to the West; now you are facing North, and your back is to the South. In which direction do the birds fly away in the fall? Why do they go South? What is the wind that blows from the North called? From the South? Have children tell what Jack Frost and North Wind do. Tell the text story, "North Wind at Play," adding details of setting to make it more effective as an oral story.

Second Step—Dramatization.

CHARACTERS

North Wind *His Father* *Apple Tree* *Cornfield* *Lily*

SCENE

A summer scene—apple tree, cornfield, and lily. Several children represent apples on the tree and corn in the field. One represents the apple tree.

North Wind: Now, I will have a good play.

(North Wind goes to Apple Tree.)

Oh, Apple Tree, come and play with me. We can have fun together.

Apple Tree: Oh, no. I cannot play with you. I must work. I am helping my apples to grow big and red. Then little children can eat them. Oh, no! I cannot play with you.

North Wind: We will see about that. I will make you play with me. Puff! Puff!

(All the apples fall to the ground. North Wind goes to the cornfield.)

North Wind: Oh, Corn, come and play with me!

Corn: No, no, North Wind! I can not play with you just now! I must stand still and grow. My white grains must grow big and yellow. Then the miller can make them into meal. Little children can have corn bread to eat.

North Wind: Puff! Puff!

(All the corn falls to the ground. North Wind goes to the lily.)

North Wind: Oh, Lily, come and play with me. We can have fun together.

Lily: Oh, no, North Wind! I cannot play with you today. I must take care of my buds. They will open soon and then they will be beautiful lilies. Then little children will come to see me. Oh, no! I cannot play with you.

North Wind: Puff! Puff!

(*Lily hangs its head. North Wind goes home.*)

Father: What did you do today?

North Wind: I went out to play, but no one wanted to play with me. So I shook the apple tree, and all the apples fell to the ground. Then I

shook the corn, and it fell, too. I blew so hard that the lily hung her head. I did not want to hurt them, Father. I was only playing.

Father: You are too rough. You must stay at home in summer. You must wait till the apples and the corn and the lilies are gone. You may go out and play in winter. Then you can puff all you want to.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

North Wind went out one summer day.
We can have fun together.
By and by they will grow big and red.
I must stand still and grow.
Do you see the white grains under them?
I must take care of my buds.
I blew until the lily hung her head.

PHRASES

full of apples	see the white grains
will grow big and red	must take care of my buds
fell to the ground	are too rough
must stand still and grow	are gone

WORDS

Sight

(Review)	summer	together	must	field
	grains	wait	until	winter
(New)	work	puff	lily	buds
	lilies	rough	gone	

Phonetic

(Review)	grow	fell	stand	still

Game 32, page 206.

PHONETICS

(Review) *ell, ill, ōw, ood, ound, un, gr*

Game 11, page 202.

Fourth Step—Reading Lesson. (Book One, pp. 120-123.)

Give unity to the lesson by having two pupils read the entire story, one reading Part I, the other Part II.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 285.

THREE BILLY GOATS GRUFF

First Step—The Oral Story.

Tell the children about goats and have them tell what they know about goats. Show pictures and relate incidents of goats to enlist interest and prepare children to enjoy the story. Tell the text narrative, making the fright of the Troll impressive.

Second Step—Dramatization.

CHARACTERS

The Troll
Little Billy Goat Gruff
Second Billy Goat Gruff
Big Billy Goat Gruff

SCENE

A bridge, with a Troll under it, and the three Billy Goats Gruff, going up the hill. Little Billy Goat crosses the bridge first. Trip-trap, trip-trap goes the bridge.

Troll: Who is that tripping on my bridge?

Little Billy Goat: Oh, it is just Little Billy Goat Gruff. I am going up the hill to get fat.

Troll: Well, I am coming to gobble you up!

Little Billy Goat: Oh, no. Do not take me. I am too little. Wait for Second Billy Goat. He is much bigger than I am.

Troll: Well, be off with you!

(Second Billy Goat comes across the bridge. Trip-trap, trip-trap, trip-trap goes the bridge.)

Troll: Who is that tripping on my bridge?

Second Billy Goat: Oh, it is just Second Billy Goat Gruff. I am going up the hill to get fat.

Troll: Well, I am coming to gobble you up!

Second Billy Goat: Oh, no! Do not take me. Wait for Big Billy Goat. He is much bigger than I am.

Troll: Well, be off with you!

(Big Billy Goat comes across the bridge. Trip-trap, trip-trap, trip-trap, trip-trap goes the bridge.)

Troll: Who is that tripping on my bridge?

Big Billy Goat: Oh, it is just Big Billy Goat Gruff! I am going up the hill to get fat.

Troll: Well, I am coming to gobble you up!

Big Billy Goat Gruff: Come along, then, Troll!

(The Troll comes along. Big Billy Goat Gruff flies at him, catches him on his horns, and throws him into the brook. The Troll jumps out of the water and runs away.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Once there were three billy goats.

He was so big and cross that every one was afraid of him.

Little Billy Goat Gruff was the first to cross the bridge.

He jumped out of the water and ran away.

PHRASES

were all named "Gruff"
to eat the grass and grow fat
had to go over a little brook
was so big and cross
was the first to cross the bridge
is bigger than I am
caught the Troll on his horns
never saw him again

WORDS

Sight

(Review) three bridge frightened never
(New) Troll trip-trap tripping gobble second

Phonetic

(Review) hill brook well horns
(New) billy Gruff bigger

PHONETICS (*uff*)

(Review) *at, ook, ong*
(New) From *bill* and *y* develop *billy*
From *puff* develop *uff, Gruff, stuff, muff. snuffed*
From *big* and *er* develop *bigger*

Game 17, page 203.

Fourth Step—Reading Lesson. (Book One, pp. 124-128.)

Pages 126, 127, 128 may well be used for silent reading. Teacher will ask questions to bring out the thought. Pupils will read silently to find the answers. Questions may be written on the board. See Manual, page 273.

THE LITTLE PLANT

First Step—The Oral Story. (Poem to be memorized.)

Talk about the sunshine and the rain; what they do for plants, for the grass, for us. Tell the story of "The Little Plant." What

do we see today in the bright sky? Why was it not so bright yesterday (last week); why do we not want sunshiny days all the time? (Flowers would not grow.) What come in the place of the flower after the flower fades and dies? Of what use are they? How many of you have planted seeds? What makes the seeds grow?

Second Step—Dramatization.

Act the story, having one child play the part of the sunshine, and several children that of the raindrops, using the words of the text in the dialogue.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

A dear little plant lay fast asleep.

The little plant heard, and it rose to see what the wonderful outside world might be.

PHRASES

of a seed	creep to the light
deep, so deep	of the raindrops bright
Lay fast asleep	wonderful outside world

WORDS

Sight

(Review)	sunshine	voice	heard	wonderful
	world			
(New)	heart	buried	raindrops	rose

Phonetic

(Review)	dear	plant	lay	wake
	light	bright	outside	might
(New)	seed			

Game 49, page 208.

PHONETICS (*eed*)

(Review) *ake, ear, eep, ight, ide*

(New) From *weed* develop *eed, seed, need, deed, indeed, feed*

Game 25, page 204.

Fourth Step—Reading Lesson. (Book One, p. 129.)

SUGGESTIONS FOR SUPPLEMENTARY WORK (PLANTS)

I. Supplementary Story. "The Seed Babies' Blanket," Mary Loomis Gaylord in *For the Children's* Hour, Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Plant life.

III. Poem. "Mystery of the Seed," by Lucy Larcom.

IV. Songs.

(1) "Let Us Make a Garden," in *Lilts and Lyrics,* Jessie L. Gaynor, Clayton F. Summy.

(2) "Little Gardens," in *Songs and Games for Little Ones,* Walker and Jenks, Oliver Ditson Company.

V. Projects.

(1) Draw a garden. Cut flowers and mount in garden.

(2) Make a garden if it is the right season of the year.

THE SWING

First Step—The Oral Story. (Poem to be memorized.)

Talk about swings; how many have a swing? How many like to swing? Children tell their experiences. Look at the pictures, pages 130 and 131. What things can this little girl see from her swing?

Second Step—Dramatization.

Recite the poem from memory.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

How do you like to go up in a swing?
Oh, I do think it the pleasantest thing ever a child can do!
Up in the air I go flying again, up in the air and down!

PHRASES

like to go up	Over the country-side
in a swing	on the garden green
in the air so blue	on the roof so brown
and over the wall	Up in the air and down

WORDS

Sight
(New) pleasantest thing child cattle roof
Phonetic
(Review) ever till
(New) air
Game 4, page 201.

PHONETICS (*air*)

(Review) *all, ing, ide, own, sw*
(New) From *hair* develop *air, fair, fairy, chair, pair*

Fourth Step—Reading Lesson. (Book One, pp. 130-131.)

SUGGESTIONS FOR SUPPLEMENTARY WORK (SWING)

I. Supplementary Story. "Soap Bubble Story," Gertrude Smith in *The Teachers' Story Teller's Book,* Alice O'Grady, Rand, McNally and Company.

II. Conversation. Plays and games.

III. Poem. "One, Two, Buckle My Shoe," *Mother Goose.*

IV. Songs.

(1) "The Swing," in *Churchill-Grindell Song Book No. II,* Churchill-Grindell Company.

(2) "The Swing," in *Songs of the Child World,* Part II, Jessie L. Gaynor, Church.

V. Occupation. Illustrate any game discussed.

THE SLEEPING APPLE

First Step—The Oral Story.

Talk about apples and the apple trees. When do we get most of our apples? Why do we get them at this time? Look at the picture, page 132. Tell the text story of "The Sleeping Apple," setting out the incidents distinctly. This apple was red; Why? Do you like red apples? Why did the apple sleep so long? What waked the apple for the little girl?

Second Step—Dramatization.

Have the children act the story, one taking the part of the apple, one that of the sun, one that of the robin, one that of the wind, and one that of the little girl. Since only a small group of children are necessary, many groups may be arranged to give all children in the class the benefit of the acting.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

A little apple hung high up on an apple tree.

One day a little girl came walking under the tree and saw the apple.

So he kissed the apple until it was a golden yellow.

The apple waked and fell down, down, down to the ground.

If you had not come, the apple would have slept all the summer long.

PHRASES

hung high up on an apple tree
and slept and grew
would wake up and see
and come with me
until it was a golden yellow
as golden as the sun
just as I sing to my little birdies in their nest

WORDS

Sight

(Review) high apple until
(New) kiss cheeks

Phonetic

(Review) wake
(New) golden

Game 47, page 208.

PHONETICS

(Review) *ake, ill, oon, old, un*
(New) From *gold* and *en* develop *golden*

Fourth Step—Reading Lesson. (Book One, pp. 132-135.)

Have one pupil read silently sentences that form a thought-unit. The reader will tell the thought to teacher or class.

Children read parts in the dialogue to each other.

Summarize at close by having one group of children read Part I, and another Part II, each child taking a part in the dialogue.

Silent Reading Exercise

Seat work in silent reading may well be given here, based on Card 15, New Set VII-B.

Suggestions for Supplementary Work (Apple)

I. Supplementary Story. "The Conceited Apple Branch," Hans Christian Andersen.

II. Conversation. Apples. Compare with other fruit.

III. Poem. "A Rose in the Heart," in the *Primary Plan Book for October,* Marian M. George, A. Flanagan Company.

IV. Song. "Apple Blossoms," in *Churchill-Grindell Song Book II,* Churchill-Grindell Company.

V. Projects.

(1) Paint apple trees and apples.

(2) Cut trees from green paper. Mount. Cut apples and mount on trees.

SWEET PORRIDGE

First Step—The Oral Story.

Talk about broths and soups, how made, etc. Children tell how mother makes porridge. Tell the text story, "Sweet Porridge," making clear the plot-action, thereby enabling the children to give back the incidents in their order when they come to read the text.

Second Step—Dramatization.

CHARACTERS

Little Girl *Her Mother* *Old Woman* *Many People*

SCENE

A road, where the little girl with a bundle of sticks meets an old woman with a little black pot. Also a home with a stove in it.

Little Girl: Oh, I wish I had some sweet porridge! I wish I had a pot full for mother and me. We could eat it all up.

(She meets an old woman with a little black pot.)

Old Woman: Little Girl, why are you so sad?

Little Girl: I am hungry. My mother is hungry, too. We have nothing to eat. Oh, I wish I had some sweet porridge for our supper.

Old Woman: I will help you. Take this little pot. When you want some sweet porridge, you must say, "Little pot, boil." The little pot will boil and boil and boil. When the little pot is full, you must say, "Little pot, stop!" Then the little pot will stop boiling.

(The little girl thanks the old woman and runs home with the little black pot. Then she builds a fire with her sticks and puts the little black pot on the fire.)

Little Girl: Little pot, boil!

(The pot boils and boils.)

Little pot, stop!

(The pot stops boiling. The little girl and her mother eat all the sweet porridge they want.)

Little Girl and Her Mother: Now we are happy. We shall not be hungry any more.

(The next day the little girl goes to the woods.)

Mother: She will be hungry when she comes home. I will boil the sweet porridge.

(The mother puts the little black pot on the fire. It boils and boils. She forgets what to say, so the pot boils and boils. The porridge runs over the stove, over the floor, into the street. The people run out of their houses.)

People: Oh! Oh! Oh! The sea has turned to porridge. It is flowing over the world. What shall we do?

(The little girl comes home.)

Little Girl: Little pot, stop!

(The little pot stops. The street is so full of sweet porridge that the people eat their way across:)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Once there was a little girl who lived with her mother.

One day the little girl went into the woods.

When you want some sweet porridge, you must say, "Little pot, boil!"

The little pot boiled and boiled and boiled, until it was full of sweet porridge.

She called her mother, and they ate all the sweet porridge they wanted.

When people wanted to get to the other side, they had to eat their way across.

PHRASES

were very poor	When you want some sweet porridge
had no supper	shall not be hungry any more
was so hungry and sad	flowed into the street
had a pot full	has turned to porridge

WORDS

Sight

(Review)	woman	until	after	across	
(New)	supper	fire	porridge	boil	stove
	people	turned			

Phonetic

(Review) pot sad sticks sweet ran

(New) flowed

Game 52, page 209.

PHONETICS

(Review) *ad, ack, ood*

(New) From *fl, ōw,* and *ed* develop *flowed*

Game 56, page 209.

Fourth Step—Reading Lesson. (Book One, pp. 136-141.)

Read the story by sections, each thought-unit forming a division for purposes of reading.

Have pupils read the parts in the dialogue.

Close the study by having the story read through, one child reading Part I, another Part II.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 16, New Set VII-B.

JOHNNY-CAKE

First Step—The Oral Story.

Talk about cookies, doughnuts, johnny-cakes, etc. Children tell what cakes mother makes, what cakes they like, etc. Tell the text story, "Johnny-Cake," bringing out the fine dramatic quality of the narrative, and making impressive and distinct the several incidents. Have the children memorize the refrain jingle:

I am having some fun;
I roll and they run;
I can beat every one.

Have children look at the pictures, pages 142, 143, 144, 145, 147. In picture, page 143, notice that the door of the house is open; the little boy is running; why? The boy is beckoning to his father and mother; why? These and similar questions will make sure that children are getting the correct meaning.

Second Step—Dramatization.

CHARACTERS

Johnny-cake *Old Man* *Old Woman* *Little Boy*
Hen *Cow* *Pig*

SCENE

A garden is needed, where the hen can scratch, the cow can eat grass, the pig can nose in a trough, the old man and old woman can hoe, pull weeds, spade, etc. The teacher's desk will serve for the oven, into which the old woman puts Johnny-cake and then closes the door. Boy watches Johnny-cake and reads a book, whistles, or whittles.

Old Woman: Watch the Johnny-cake and do not let it burn. We will eat it for supper.

(Old man takes a spade, the old woman a hoe, and both go to the garden. They imitate motion of pulling weeds and hoeing. With a slam-bang, Johnny-cake rolls out of the oven and out of the door, and then rolls on down the road.)

Little Boy *(throwing down his book):* Father! Mother! Johnny-cake is rolling away.

(He runs toward old man and old woman, who throw down spade and hoe, and run after Johnny-cake. Little boy follows after them.)

Johnny-cake *(looking back over his shoulder):*

I am having some fun;
I roll and they run;
I can beat every one.

(Old man and old woman sit down to rest, all tired out. Hen is picking up food.)

Hen: Johnny-cake, where are you going?

Johnny-cake:

Oh, I am out rolling.
I have rolled away from a little old man,
A little old woman,
A little boy,
And I can roll away from you, too-o-o-o!

Hen: You can, can you? We will see about that. I think I will just eat you up.

(Hen cackles and runs after Johnny-cake. She stops to rest.)

Johnny-cake *(laughing)*:

I am having some fun;
I roll and they run;
I can beat every one.

(Johnny-cake meets a cow eating grass.)

Cow: Johnny-cake, where are you going?

Johnny-cake:

Oh, I am out rolling.
I have rolled away from a little old man,
A little old woman,
A little boy,
And a hen,
And I can roll away from you, too-o-o-o!

Cow: You can, can you? I think I will just eat you up.

(Cow runs after Johnny-cake, but cannot catch him. She stops to rest.)

Johnny-cake *(laughing)*:

I am having some fun;
I roll and they run;
I can beat every one.

(Johnny-cake meets a pig.)

Pig: Where are you going?

Johnny-cake:

Oh, I am out rolling.
I have rolled away from a little old man,
A little old woman,
A little boy,
A hen, a cow,
And I can roll away from you, too-o-o-o!

Pig: Woof! Woof! I am sleepy. Go away. *(Shuts his eyes.)*

(Johnny-cake creeps cautiously a little closer to the pig.)

Johnny-cake *(going closer)*: Do you hear me? I have rolled away from a little old man, a little old woman, a little boy, a hen, and a cow. I can roll away from you, too-o-o-o!

(Pig jumps up and catches Johnny-cake. Johnny-cake screams; then all is still.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Then the little old man took a spade, and the little old woman took a hoe.

The stove door flew open, and Johnny-cake rolled out.

The little old man threw down his spade, and the little old woman threw down her hoe.

PHRASES

made a round Johnny-cake	am having some fun
took a spade	was lying down
took a hoe	went near to him
The stove door flew open	will make you hear me
Johnny-cake rolled out	got as near to the pig

WORDS

Sight

(Review)	stove	supper	great	
(New)	Johnny-cake	hoe	door	rolled
	having	lying	woof	

Phonetic

(Review)	bake	open	catch	shut
(New)	spade			

Game 41, page 207.

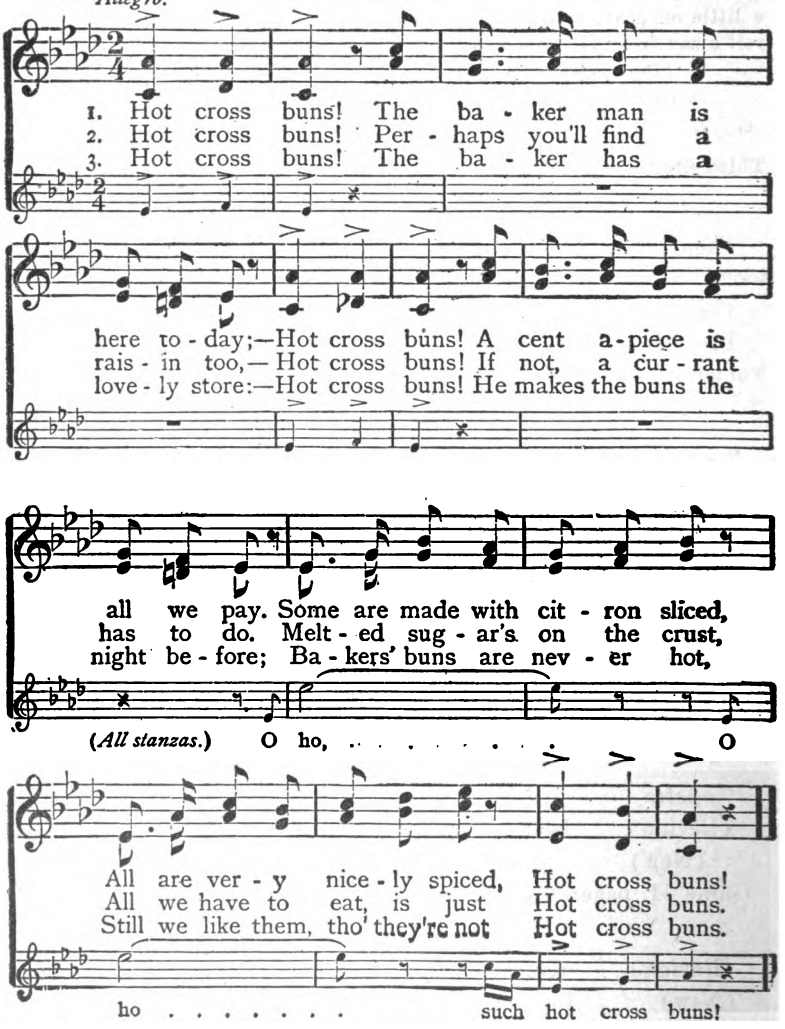
PHONETICS (*sp*)

(Review)	*ake, en, atch, ut, ade*
(New)	From *Spot* develop *sp, spade, spark, spell, speak*

THE BAKER MAN.

John P. Sheldon, in "The Gilded Age."

Allegro.

(Unison or Three Parts.)

1. Hot cross buns! The ba - ker man is
2. Hot cross buns! Per - haps you'll find a
3. Hot cross buns! The ba - ker has a
here to - day;—Hot cross buns! A cent a-piece is
rais - in too,— Hot cross buns! If not, a cur - rant
love - ly store:—Hot cross buns! He makes the buns the
all we pay. Some are made with cit - ron sliced,
has to do. Melt - ed sug - ar's on the crust,
night be - fore; Ba - kers' buns are nev - er hot,
(All stanzas.) O ho, ... O
All are ver - y nice - ly spiced, Hot cross buns!
All we have to eat, is just Hot cross buns.
Still we like them, tho' they're not Hot cross buns.
ho . . . . . such hot cross buns!

Fourth Step—Reading Lesson. (Book One, pp. 142-147.)

Pages 144, 145, 147 may well be used for silent reading. See pages 273, 302 of the Manual for suggestions.

Drill for expressive reading.
Have children read the dialogue, taking parts.
Close by reading the story to the children.

SUGGESTIONS FOR SUPPLEMENTARY WORK (BAKER)

I. Supplementary Story. "Johnny Cake," anonymous in *In the Child's World,* Emilie Poulsson, Milton Bradley Company.

II. Conversation. Farmers, millers, and bakers.

III. Poem. "The Gingerbread Man," Eva Rowland in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

IV. Songs.
(1) "The Gingerbread Man," Jessie L. Gaynor.
(2) "The Baker Man," in *Lyric Music Reader, Book I,* Scott, Foresman and Company.

V. Project.
Make poster like picture on page 143.

MARY AND THE LARK

First Step—The Oral Story.

Talk about the home—what a good place it is to be; what mother does for you; how we all love our own home best. Little birds have homes, too; tell what the mother bird does for her little ones, etc. Tell the text story, "Mary and the Lark."

Look at picture, on page 148. What time of year is it? What tells you this? Where is the nest? Count the little birds. Who is standing on the edge of the nest? Can you tell why? Do you think the little girl will harm the nest? Tell of ways we can help birds. Review directions, East, West, North, South.

Have children memorize:

North and South and East and West,
Each one loves his own home best.

Second Step—Dramatization.

Dramatize the story, using the dialogue of the text.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Have you any birdies in that nest?

They are very beautiful, and they are very good, too.

We know how much she loves us.

Yes, you may take Tiny Beak home with you, if you will bring baby Alice to us.

She would not like to live out of doors, and she is too big for your little nest.

PHRASES

This is Tiny Beak	how much she loves us
this is Light Wing	would not like to live out of doors.
this is Bright Eyes	your little round nest
three children in our home	loves his own home best

WORDS

Sight

(Review)	beak	children	Alice	sure
(New)	Mary	Tiny	much	South.

Phonetic

(Review) lark nest bright best
East West

Game 39, page 207.

PHONETICS

(Review) *ake, ing, ight, ood*

Game 53, page 209.

Fourth Step—Reading Lesson. (Book One, pp. 148-150.)

Strive for expressive reading, which the dialogue style will aid.
Assign parts and have children address the one taking the part, when reading.
Summarize by having a group of children take the several parts.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 17, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 282.

THE HEN WHO WENT TO HIGH DOVER

First Step—The Oral Story.

Talk about dreams and tell the text story, "The Hen Who Went to High Dover," bringing out the fine dramatic quality which the narrative possesses. This is a fascinating tale for children and it should inspire to good efforts in story-telling. Study the pictures and make them the basis of conversational lessons in which the children relate interesting incidents and experiences. The pictures will help to make the meaning real and impressive.

Second Step—Dramatization.

CHARACTERS

Henny Penny *Cocky Locky* *Ducky Lucky* *Gandy Pandy*
Foxy Woxy *Several Geese*

SCENE

An oak tree, where Henny Penny sleeps and dreams that she will find a nest of golden eggs if she goes to High Dover.

Hen *(waking up with a jump):* I must go to High Dover. I must find the nest of golden eggs.

(The hen flies down from the tree and goes up the road until she meets a cock.)

Hen: Good-day, Cocky Locky!

Cock: Good-day, Henny Penny! Where are you going so early?

Hen: I am going to High Dover. I shall find a nest of golden eggs there.

Cock: Who told you that, Henny Penny?

Hen: I sat in the oak tree last night and dreamed it.

Cock: I will go with you.

(They go on together until they meet a duck.)

Cock: Good-day, Ducky Lucky!

Duck: Good-day, Cocky Locky! Where are you going so early?

Cock: I am going to High Dover. I shall find a nest of golden eggs there.

Duck: Who told you that, Cocky Locky?

Cock: Henny Penny!

Duck: Who told you that, Henny Penny?

Hen: I sat in the oak tree last night and dreamed it.

Duck: I will go with you!

(Hen, cock, and duck go on together until they meet a gander.)

Duck: Good-day, Gandy Pandy!

Gander: Good-day, Ducky Lucky! Where are you going so early?

Duck: I am going to High Dover. I shall find a nest of golden eggs there.

Gander: Who told you that, Ducky Lucky?

Duck: Cocky Locky!

Gander: Who told you that, Cocky Locky?

Cock: Henny Penny!

Gander: How do you know that, Henny Penny?

Hen: I sat in the oak tree last night and dreamed it.

Gander: I will go with you!

(Hen, cock, duck, and gander go on together until they meet a fox.)

Gander: Good-day, Foxy Woxy!

Fox: Good-day, Gandy Pandy! Where are you going so early?

Gander: I am going to High Dover. I shall find a nest of golden eggs there.

Fox: Who told you that, Gandy Pandy?

Gander: Ducky Lucky!

Fox: Who told you that, Ducky Lucky?

Duck: Cocky Locky!

Fox: Who told you that, Cocky Locky?

Cock: Henny Penny!

Fox: How do you know that, Henny Penny?

Hen: I sat in the oak tree last night and dreamed it, Foxy Woxy.

Fox: How silly you are! There is no nest of golden eggs at High Dover. But you are cold and tired. Come with me to my nice warm den.

(They all go with the fox to his den. They all get warm and sleepy. The duck and the gander go to sleep in a corner. The cock and the hen sleep on a pole. The fox eats the gander and the duck. The hen wakes up. She cannot see the duck and the gander, but she sees feathers on the floor. She thinks she must fool the fox.)

Hen *(looking up the chimney):* Oh! oh! Foxy Woxy! Look at the geese flying by!

(The fox runs out to see the geese. The hen wakes up the cock and tells him what she has seen.)

Hen: Fly! Fly! Let us get out of here!

(Hen and cock fly up the chimney. Then they go on their way to High Dover.)

Third Step—Sentence, Phrase, and Word Development: Phonetics.

Sentences

When night came she flew up into an oak tree and went to sleep.

She dreamed that she would find a nest of golden eggs if she went to High Dover.

So she flew out of the tree and went up the road.

So they went a long way together until they met a fox.

The duck and the gander went to sleep in a corner.

Then they went to High Dover and found the nest of golden eggs.

Phrases

flew up into an oak tree
had a dream
would find a nest of golden eggs
waked up with a jump
sat in the oak tree last night
went a long way together
until they met a gander
saw feathers on the floor
looked up the chimney
wanted some geese to eat

Game 13, page 202.

Words

Sight

(Review) must road last until foolish warm geese

(New) dream High Ducky Lucky feathers chimney

Phonetic

(Review) golden den

(New) Dover Cocky Locky Henny Penny gander Gandy Pandy Foxy Woxy

Game 42, page 207.

PHONETICS (*ox, ock*)

(Review) *and, en, old*

(New) From *d* and *over* develop *Dover*
From *fox* develop *ox, box, Foxy Woxy*
From *cock* develop *ock, Cocky Locky, clock, block, shock, lock, rock*
From *en, h, p,* and *y* develop *Henny Penny*
From *g, and,* and *er* develop *gander*
From *g, and, p,* and *y* develop *Gandy Pandy*

Game 40, page 207.

Fourth Step—Reading Lesson. (Book One, pp. 151-158.)

This story appeals strongly to children.
Make sure that they have time to enjoy the pictures as the reading progresses.
Strive for expressive reading.
Assign parts as in previous dialogue pieces.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 18, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 275.

HANSEL'S COAT

First Step—The Oral Story.

Talk to the children about sheep, their home, food, size, shape, color. Show pictures of sheep. Of what use are sheep; at what

season are they sheared, etc.? Have a specimen of wool and tell how it is made into cloth. Tell the text story, "Hansel's Coat." Use the pictures in the book to aid in interpretation. What would you do if you met a boy in Hansel's condition? What story can the sheep tell the boy? What time of year does the picture show, page 159? What tells you this?

Second Step—Dramatization.

Dramatize the story, the children taking the parts: Hansel, Sheep, Thorn-bush, Spider, Crab, Bird.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Mother can not get me a coat till winter comes.
But how can I make a coat from this curly wool?
How straight and soft you have made it!
I will spin the threads, and make them into cloth for you.
How happy mother will be to see my nice warm coat.

PHRASES

till winter comes
some of my wool
from this curly wool
over my long thorns
not a coat yet
into cloth for you
sew my nest together every spring
take a thread in my beak
through and through the cloth
to see my nice warm coat

WORDS

Sight

(Review)	coat	wool	comb	cloth
	every	through		
(New)	Hansel	curly	straight	scissors
	crab	sew		

Phonetic

(Review)	till	now	
(New)	thorns	spin	threads

PHONETICS (*th* (soft), *in, thr*)

(Review)	*ead, ould, orn, old*
(New)	From *thank* develop *th, think, thorn, thing* From *in* develop *pin, tin, spin, thin, bin, grin* From *three* develop *thr, thread, throw*

Fourth Step—Reading Lesson. (Book One, pp. 159-161.)

Assign parts and have each child read to the one addressed. Strive for expressive reading.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 19, New Set VII-B.

SUGGESTIONS FOR SUPPLEMENTARY WORK (CLOTHING)

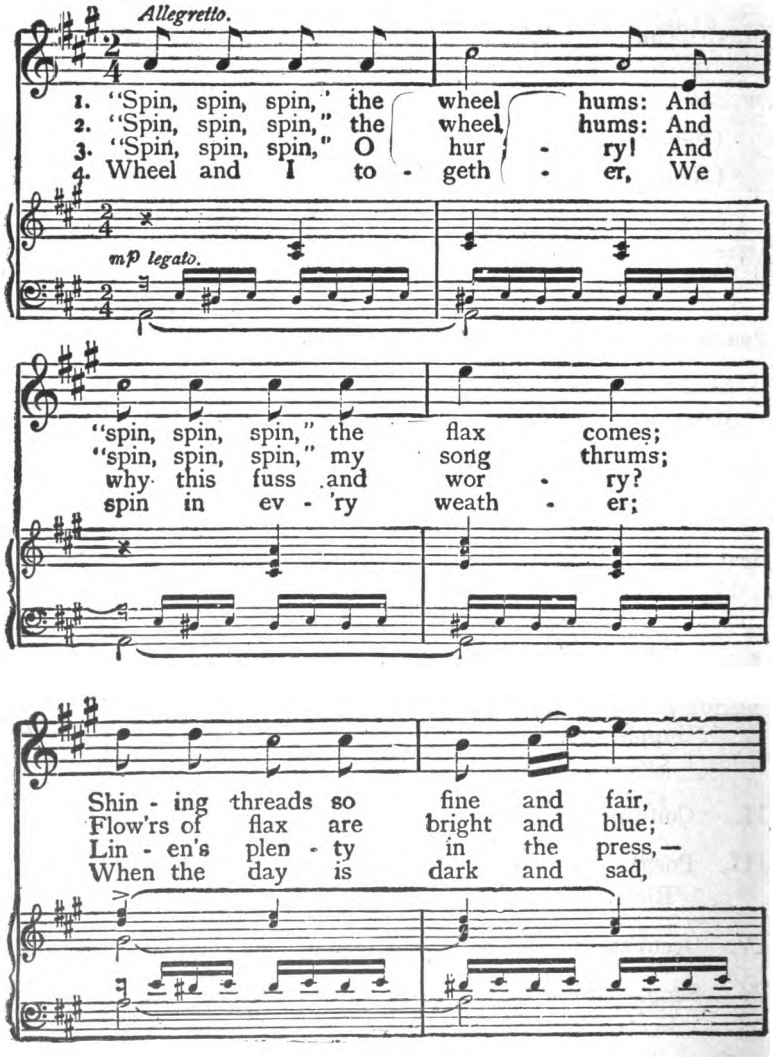
I. Supplementary Story. "Pattie's New Dress," in *More Mother Stories,* Maud Lindsay, Milton Bradley Company.

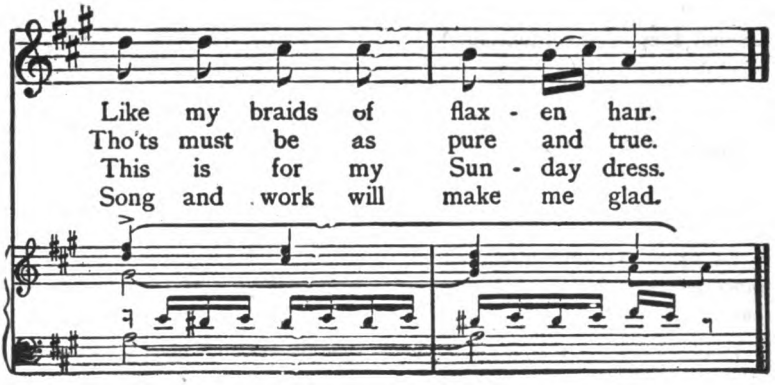
II. Conversation. Sheep, wool, spinning, weaving.

III. Poem. "The Jacket," in *Five Minute Stories,* Laura E. Richards, Dana Estes and Company.

IV. Occupation. Weave mats of yarn or wool cloth cut on the bias.

V. Song. "Spinning Song," in *Lyric Music Reader, Book I,* Scott, Foresman and Company.

SPINNING SONG.

Allegretto.
1. "Spin, spin, spin," the wheel hums: And
2. "Spin, spin, spin," the wheel hums: And
3. "Spin, spin, spin," O hur - ry! And
4. Wheel and I to - geth - er, We
mp legato.
"spin, spin, spin," the flax comes;
"spin, spin, spin," my song thrums;
why this fuss and wor - ry?
spin in ev - 'ry weath - er;
Shin - ing threads so fine and fair,
Flow'rs of flax are bright and blue;
Lin - en's plen - ty in the press,—
When the day is dark and sad,



THE LAMBKIN

First Step—The Oral Story.

Tell the text story in a way to realize in fullest measure the value which the told story yields in furnishing a "background of familiarity"—that is, foreknowledge of the plot-action, refreshed memory of sound and meaning of words, and their function in expressing the sentence-thought, the power of connected thinking, and the habit of imagining situations described. The importance of these results in enabling children to read the text with intelligence furnishes a strong motive for becoming an effective story-teller. Children look at picture, page 162. Call attention to Lambkin's happy state; then look at picture, page 163, in which Lambkin meets the jackal; note the change of Lambkin's state. Have children tell what they think of the jackal. Study other pictures similarly.

Second Step—Dramatization.

CHARACTERS

Lambkin *Granny* *Jackal* *Tiger* *Dog* *Wolf*

SCENE

An open space, a road leading to Granny's house, a corn-bin, and a place where Granny can make Drumkin. Lambkin starts off to Granny's house.

Lambkin: I shall have a fine time! I shall have such good things to eat!

(He goes down the road until he meets Jackal.)

Jackal: Lambkin! Lambkin! I'll eat you!

Lambkin *(jumping about):*

To Granny's house I go,
Where I shall fatter grow;
Then you can eat me so.

(Lambkin goes on until he meets a tiger, a wolf, and a dog.)

Tiger, Wolf, Dog: Lambkin! Lambkin! We'll eat you!

Lambkin *(jumping about):*

To Granny's house I go,
Where I shall fatter grow;
Then you can eat me so.

(Lambkin goes on to Granny's house. Granny comes out to meet him.)

Lambkin: Oh, Granny, dear! I have promised to get very fat. Please put me in the corn-bin.

(Granny puts him in the corn-bin. He stays there a long time and eats and eats and eats.)

Granny: How fat you are, Lambkin! You must go home.

Lambkin: Oh, no! The tiger might eat me up.

Granny: But you must go home, Lambkin.

Lambkin: Well, then, I will tell you what to do. You must take a goat skin and make a little Drumkin. I can sit inside and roll home.

(Granny makes a Drumkin. Lambkin gets into it and rolls along the road home until he meets the tiger.)

Tiger: Drumkin! Drumkin! Have you seen Lambkin?

Lambkin:

Lost in the forest, and so are you!
On, little Drumkin! Tum-pa, tum-too!

Tiger ***(angrily):*** **Now, I shall have no fat Lambkin to eat. Why didn't** I eat him when I had him?

(Lambkin rolls on until he meets the dog and the wolf.)

Dog, Wolf: Drumkin! Drumkin! Have you seen Lambkin?

Lambkin:

Lost in the forest, and so are you!
On, little Drumkin! Tum-pa, tum-too!

(Lambkin rolls on, laughing and singing, "Tum-pa, tum-too! Tum-pa, tum-too!" until he meets the Jackal.)

Jackal: Drumkin! Drumkin! Have you seen Lambkin?

Lambkin:

Lost in the forest and so are you!
On, little Drumkin! Tum-pa, tum-too!
(Jackal knows it is Lambkin.)

Jackal: Lambkin! Lambkin! Come out of that Drumkin!

Lambkin: Come and make me!

(Jackal runs after Drumkin, but cannot catch him. He hears Lambkin singing.)

Lambkin:

Lost in the forest, and so are you!
On, Little Drumkin! Tum-pa, tum-too!

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

He ate the green grass and had a fine time.

The Lambkin jumped about on his little legs.

As he was going along the road he met a jackal.

The jackal likes fat lambs, so he let Lambkin go on to get fat.

The dog and the wolf were very angry because they had no fat Lambkin to eat.

PHRASES

on his little legs	like good things to eat
had a fine time	all like fat lambkins
to see his Granny	into the corn-bin
to eat tender little lambkins	in his soft, warm nest
go on to get fat	laughing and singing

WORDS

Sight

(Review)	grass	such	wolf	stayed
	seven	roll	angry	because
(New)	Lambkin	tender	I'll	tiger
	we'll	promised	skin	tum-pa
	didn't	faster		

Phonetic

(Review)	wee	green	corn-bin
(New)	Granny	jackal	Drumkin
	tum-too		

PHONETICS (*dr, um*)

(Review) *an, ee, ing, ine*

(New) From *gr, an,* and *y* develop *Granny*

From *jack* and *al* develop *jackal*

From *drank* develop *dr, drag, drop, drown, drill, dray*

From *summer* develop *um, Tum-too, hum, gum, plum, Drumkin*

Game 9, page 202.

Fourth Step—Reading Lesson. (Book One, pp. 162-169.)

This story is interesting to children—a prime factor in securing expressive reading.

Have the children take the parts in reading.

Finally have the story read, incident by incident.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, based on Card 20, New Set VII-B.

SNOW-FLAKES

First Step—The Oral Story.

Talk of snow and snow-storms. Tell the children the story of "A Drop of Water." Talk about the joy of snowy days; make sure that they see the "white feathers" filling the air. Do clouds look like birds? Do clouds fly? Have you ever seen the "cloud-birds shaking their white wings"? Tell the story of "Snow-Flakes" from the text poem.

Second Step—Dramatization.

Have the children act the story, one group taking the part of the snow-flakes, and one the part of the child.

Third Step—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

We came from the cloud-birds, flying so high, shaking their white wings up in the sky.

We are swift because we have work to do; but look up at us, and we will kiss you.

PHRASES

Filling the air	Shaking their white wings
from the cloud-birds	Up in the sky
Flying so high	Swiftly you go

WORDS

Sight

(Review)	feathers	there	cloud-birds
	because	work	kiss
(New)	shaking	swiftly	

Phonetic

(Review)	filling	air	flying	wings
(New)	snow-flakes	sky		

PHONETICS (*sk*)

(Review)	*ite, ill, ing*
(New)	From *fl* and *ake* develop *flake*
	From *skin* develop *sk, sky, skates, skim*

Game 11, page 202.

Fourth Step—Reading Lesson. (Book One, pp. 170-171.)

Assign parts and read the poem.
Arrange enough groups to enable all children to take part.

SUGGESTIONS FOR SUPPLEMENTARY WORK (SNOW)

I. Supplementary Story. "The Snowman," in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Snow.

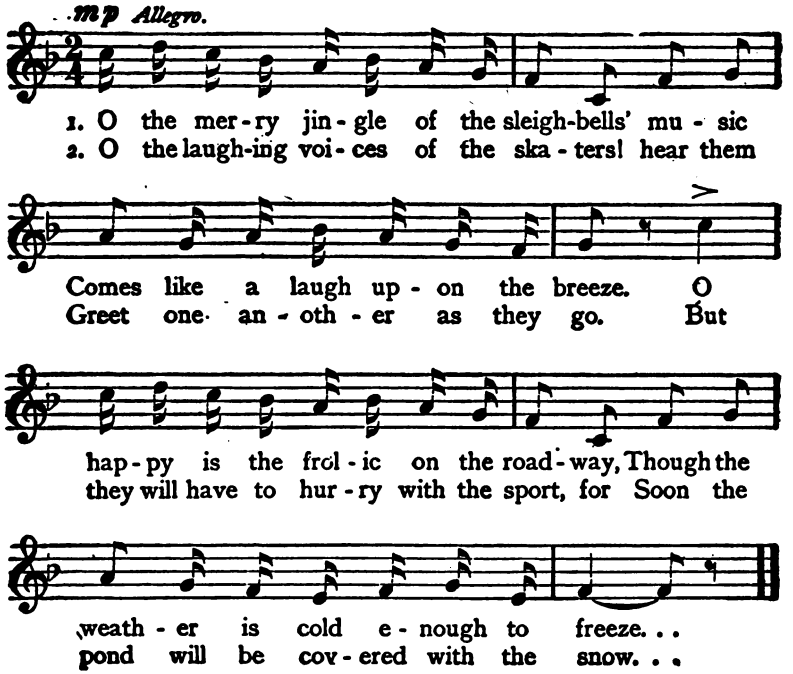
III. Poem. "Snow," Mary Mapes Dodge.

IV. Song. "Sleighing Song," in *Lyric Music Reader, Book I,* Scott, Foresman and Company.

V. Occupation. Draw a winter scene showing horses and sleigh.

SLEIGHING SONG.

Old French.


mp Allegro.
1. O the mer-ry jin-gle of the sleigh-bells' mu-sic
2. O the laugh-ing voi-ces of the ska-ters! hear them
Comes like a laugh up-on the breeze. O
Greet one an-oth-er as they go. But
hap-py is the frol-ic on the road-way, Though the
they will have to hur-ry with the sport, for Soon the
weath-er is cold e-nough to freeze. . .
pond will be cov-ered with the snow. . .

THE CLOUDS

First Step—The Oral Story. (Poem to be memorized.)

Have you ever seen white clouds that made you think of sheep? Were they on a blue hill? What blue hill is meant? Have you ever seen the sky when it made you think of a blue hill? What does the wind do to the clouds? What happens when the wind stops? Where do the white clouds go when the wind blows? Sometimes we say the clouds are "fleecy." What do "fleecy" clouds make you think of?

Second Step—Dramatization.

Third Step—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

When the wind stops, you all stand still.
You walk far away, when the winds blow.

PHRASES

On a blue hill	When the winds blow
walk far away	do you go

WORDS

Sight

(Review) sheep blue stops away blow where

Phonetic

(Review) still

PHONETICS

(Review) *ite, ill, op, and*

Game 40, page 207.

Fourth Step—Reading Lesson. (**Book One, p. 171.**)

SUGGESTIONS FOR SUPPLEMENTARY WORK (CLOUDS)

I. Supplementary Story. "The Cloud," in *Stories to Tell to Children,* Sarah Cone Bryant, Houghton Mifflin and Company.

II. Conversation. Clouds.

III. Poem. "Cloud Curtains," Bertha B. Bush in *Story Telling Time,* Frances Weld Danielson, The Pilgrim Press.

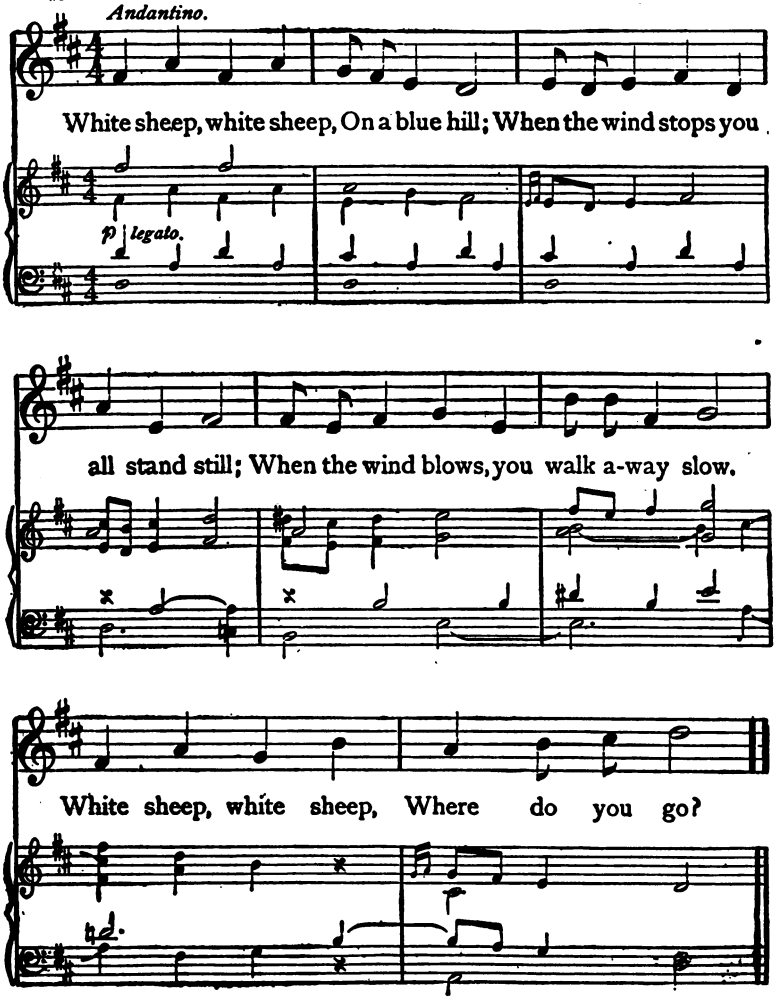
IV. Song. "The Clouds," in *Lyric Music Reader, Book I,* Scott, Foresman and Company.

THE CLOUDS.

From "St. Nicholas."
By permission The Century Co.

Clarence Butler.

Andantino.


White sheep, white sheep, On a blue hill; When the wind stops you
p legato.
all stand still; When the wind blows, you walk a-way slow.
White sheep, white sheep, Where do you go?

SUMMARY OF PHONETICS IN PRIMER AND BOOK ONE

(Phonetics developed in Primer are printed in italics.)

VOWELS

ō *ē* *y*

CONSONANTS

m *l* *b* *h* *s* *c* (hard) *d* *n* *f* *w*
r *g* (hard) *k* *j* *t* *p* *y*

PHONOGRAMS

ack	ant	*ed*	ie	ong	*ŏw*
ad	ark	*ēē*	*ig*	*o͞o͞*	*ow*
ade	*at*	eed	*ight*	*ood*	own
ag	atch	een	*ill*	*ook*	ox
air	*ate*	*eep*	im	oon	uff
ake	*ay*	eet	in	op	um
all	each	*ell*	*ind*	*orn*	un
am	ead	*en*	ine	ot	*ut*
ame	eak	est	*ing*	*other*	
an	eap	*et*	*it*	*ould*	
and	*ear*	ick	ock	*ound*	
ane	east	id	old	*out*	
ang	eat	ide	ōne	*ove*	

ENDINGS

ing *ed* *e* (final) *s* (plural) er y

BLENDS

br	*fl*	*kn*	*sh*	sk
cr	pl	*sn*	*th* (as in *the*)	sp
dr	*sl*		th (as in *thin*)	st
gr			wh	sw
tr				
str				